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FRED SCHEPISI
ON
*Jimmie
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Greg Tepper - the Melbourne contact



Following the Australian Film Commission's decision to assume responsibility for the administration of the Experimental Film and Television Fund from the Australian Film Institute, the Commission has just appointed Greg Tepper to open a Melbourne office.

With a big percentage of Creative Development Grant applications coming to the Commission from Victoria, South Australia and Tasmania, it made a lot of sense to have an office and an advisor where those applicants are.

Greg Tepper came to the Commission from freelancing and Experimental Film Fund work for the A.F.I., before that he was Fred Schepisi's production manager, *Film House* and *Devil's Playground*.

Greg Tepper is also responsible for providing information on all activities of the Commission which includes production, development, promotion and marketing of Australian feature and documentary film and television programs.



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EDITED BY PETER COWIE

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The Australian Film Institute ...developing a film culture in Australia

The Australian Film Institute is an independent, not profit, cultural organisation. It was established in 1974 with the principal aim being to encourage the development of the art of film. In 1976, the AFI adopted a new constitution and it now has a nationally-based membership which is open to the public.

The AFI is actively involved in developing a film culture in Australia through the following activities:

Distributing



Through the Visconti Library, the AFI distributes a wide variety of films and 35mm short film features and features to individuals, schools, groups, libraries, film societies and other bodies all over Australia. The Library has been operating since 1970 and was named after the late Senator Visconti. It distributes independent Australian and overseas productions, films produced with the assistance of the Experimental Film and Television Fund, maintains collections for enthusiasts as well as a collection of classic features and shorts. The Library has just released a new catalogue which is available for \$5.00 (inc. sales postage). The catalogue is an invaluable aid to any person or group interested in film. The Library is situated at 61 Cardigan Street, Carlton 3061. But films are available for use anywhere in Australia.

Publishing

In conjunction with publishing houses, the AFI is publishing *Australian Film Index 1964-1992*, a colourful compilation of early Australian film posters, and *Australian Film 1964-1996*, a companion to film in Australia with an index containing full technical details on every feature film made in Australia. The poster book is due for release in January. Films are underway to publish a further series of books and magazines.

The Australian Film Awards

The most important annual event for Australian filmmakers. Now in its twentieth year, the presentation of the Awards is followed nationally in three public television to the latest achievements of the nation's film industry.

Resource Facilities



An information and resource centre has been established to provide extensive research facilities. The centre comprises a substantial book library, an extensive collection of magazines, and some video editors. These include the *USA index to International Film Periodicals* published since 1972, the *British Film Institute's Film Title Index 1964-1974* (containing on microfiche details on over 200,000 films produced throughout the world) and the *AFI's personality and general subject index 1915-75*. As well as the complete run of a number of vintage magazines, including *Film Quarterly* and the *Monthly Film Bulletin*, the centre will soon make available on microfiche every copy of *Variety* ever published.

The information centre has recently made available a *Master Index Of Current Film Production Holdings In Australian Specialist Libraries* (members \$20, others \$7.00) and *Jim Davidson's comprehensive Report On International Exchanges, Publications, Arts and Dispositions, Exhibition to review* (individuals \$5.00, institutions \$7.50).

Museum



Projector, Australian Institute of Photography, Inc. (AFI) Collection

The AFI is under in constructing a newly acquired collection of cinematograph memorabilia covering the history of cinema up to the coming of sound. Many of the exhibits are exceptionally rare. It is envisaged that this substantial collection will be opened to the public in the near future.

Exhibiting

The AFI operates the Longford Cinema in Melbourne and the State Cinema in Hobart. Through it's cinema, the AFI introduces the public to Australian and overseas films that are otherwise unlikely to be released. The cinema are attractive, comfortable air-conditioned, serving the needs of filmmakers, and present displays and a large section of the community.



"The Laughing 8" in its opening, the first place forer film in Melbourne"

John Hinchey, National Review

Other Activities

The AFI, in conjunction with the Australian Council of Film Societies, organises film viewing weekends to allow film societies to preview new films, acquisitions by distributors. It is hoped that finance will be available soon to fund this service nationally.

The AFI operates a festival's bureau and has arranged screenings of Australian films at a number of overseas film festivals.

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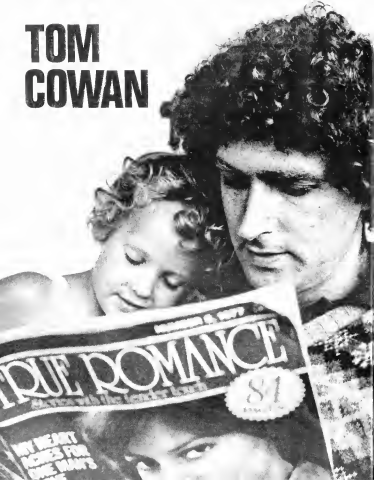
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TOM COWAN





and go into the wilderness. They go through various trials and try to find a new bond for existence. Finally, a balance is attempted between the two. *Journey Among Women*, however, is the more full-blooded version.

Office Pleinik is really more about the man than the group — I think he is the hero of it. So to say I have only been making films about women is inaccurate. I made *Journey* because I wanted to capture something. Maybe it's about women, but maybe it's about a psyche, about balancing elements in a single personality. And though it fits in with many interesting contemporary sociological issues, I didn't make it for or about an audience of women but for myself.

In *Promised Woman*, the film I made in between these two, I made a lot of mistakes, it's more commercially motivated and commercial. I didn't actually write the story for that.

If not a continuity of theme, do you have a continuity of style?

No. I think my photography is very simple and straightforward.

Is that deliberate or a virtue of your limitations?

I think it's both. I don't think of myself as a very good cameraman, I just do what I enjoy doing. I constantly experiment, and as a result I have never reached what you would call competence.

Obviously a number of people would disagree since you have worked for other directors. Have your own films picked anything from these experiences?

Yes. One of the experiences for doing *Journey* the way we did was *Pure Shit*, which I photographed. Ben Dering was using workshop techniques with the actors and developing their characters this way. That was a big impact.

John Dugan's film *Meath* to *Meath* was also very stimulating because of the idea behind it. Working on other films keeps me thinking, though it is sometimes a strain, and I only work with the few people I get on with.

You have focused in *Journey Among Women* on the strength of women, the male characters in comparison are very weak. Yet you say the film isn't about women, it's about yourself. How do you relate yourself to the strength of the women as you portray them?

Well, it's the strength of the collective body in the personality. I am using women as a sort of symbol of that. The male side, the logical part of the personality, is rigid.

Tom Cowan's *"Journey Among Women"* is a recent phenomenon of the Australian cinema. Made for the very low budget of \$170,000, the film not only managed to find a commercial release through a major chain (The Greater Union Organization) but has also done well at the box office. In Melbourne, for example, it opened at the Rappallo Cinema and took \$14,732 in its first week, the highest figure since the re-release there of *"Gone With the Wind"*.

"Journey Among Women" is Cowan's third feature and follows the critically-regarded *"The Office Pleinik"* and *"Promised Woman"*, both of which have managed only limited releases.

In the following interview, conducted by Tom Ryan and Nadya Anderson, Cowan explains the concepts behind *"Journey Among Women"* and the ways in which he sought to realize them.

Where did you get the idea for *"Journey Among Women"*?

It is an original idea, though influenced by various sources. At the time I was reading Les Guéhenno, a science fiction poem by French writer, Monique Whatique. It is about a group of women in the future who, after a nuclear disaster, live outside of the city and society — they have an Amazon life of existence. I was also living in the bush then and seeing things very differently. So I put a lot of ideas together, though ultimately it is an original and personal idea.

Then John Wadley came in as producer and he decided we should make it into a serious film. We wrote a screenplay to help raise money, and this was done by John. Dennis Hewson and myself.

Where did you raise the money?

From private investors that John found, as well as the Aus-

tralian Film Commission. There was also an original loan of \$25,000 from the Experimental Film Fund.

Throughout your career you have relied on government funding. Are you happy working in that sort of situation?

It doesn't really matter, the only thing is whether a film should be subsidized or not. I think there should be room for subsidized films and for films that are viable in the commercial market place.

"Journey Among Women" is concerned with women. *"Promised Woman"* the same. Is this an intended continuity in your work?

There is a very strong connection between *Office Pleinik* and *Journey Among Women* because they utilize the same plot, that of a group of people who make life escape from confinement





Nell Campbell as one of the sexual women crept into the Australian bush

I hoped you wouldn't say that. . .

Well, you have to use these words. The man in the film you say is weak, but he has to wear and he has guns, though he doesn't have an ability to cope with the present. That's his weakness, whereas the women are weak in that they are totally irresponsible, they have no way of using their facilities constructively. I see them as being closest as extremely out of balance as the male character.

Why is the film set historically? You took it from a futuristic poem, and set it 200 years in the past. . .

I think this film is pretty clearly about the present, and one of the ways I look at the film is that it is a sort of journey through time, one



Tom Cowell, with out and crew, before the first set up while on location for *Journey Among Women*

of its themes, the history of the struggle for emotional liberation. Perhaps it's a bit obscure.

I am not quite sure that I ever feel the women become liberated emotionally. I find them trapped all the time — despite the ending. . .

Well, I would only find it to be a true liberation if it was an integration of the emotional and intellectual sides of the personality — it's not just being able to do what you want.

It is clear that there has been a certain liberation of our emotions over the years, an upward thing of being able to express the emotional side of one's personality. I am really speaking about men more than women.

Are we meant to see Elizabeth as being emotionally liberated at the end, when she can go back to civilization and endeavor to come to terms with it? It seems to me that it is a far more constructive set than the violence and the inevitable further retreat. . .

Yes, that's literally what I meant by her going back. But by "liberated", I mean she is more able to cope with society, she is a more fully integrated person.

The actresses have very strong personalities. Did you choose them because of this?

Yes, they had to be fairly strong to withstand it. Only one man was and she did come back to finish off the war.

How clumsy were the women modeled on themselves?

Fairly clumsy, but that was the idea. We felt the film would be more lively and vivid if the

actresses did their own research and created their own characters.

You have taken on a subject which at least partially deals with women's liberation, what are your feelings on the movement?

I feel very strongly and passionately about the liberation movement because of all sorts of confrontations I have had with women who were trying to express themselves. It was painful and I got caught up in it. It was if they were in a relationship in which they were trying to work things out.

At the same time, I was living in the bush near the Hawkesbury, and I began to see how beautiful it was. It was also studying how the British had always described the bush as ugly, and because of this the whole cultural change in Australia had for years accepted that the Australian landscape wasn't as beautiful as that in Europe, that it was empty and colorless.

Obviously when the British first struck it, they just couldn't make out what it was and so it appeared awful to them. And it is the same way that women are looking at the new, at seeing it in a new way. It is unknown and, therefore, awful. And until we had experienced it and taken it into ourselves, there could be no beauty in it. The perception was that it was ugly, as the other perception of the bush was that it was ugly. So I just feel the two things together.

Various reports have said that the screenplay was written as you went along. What sort of control did you have and how much of the film is yours?

The structure of the film was very rigid, and I hope strong enough to give us the freedom to try other things, to go off the track



and experiment. I wouldn't have been prepared to do that without having had a good story to begin with.

It certainly went out of control at times, and that's a sort of criticism that one makes of this aspect of life, that too much freedom means things fall apart. But I can certainly say that it was a rich emotional experience.

During the six-week shooting period, you lived together in conditions like those seen in the film. Did that raise problems?

Yes, it was a tremendously difficult way of making a film, but I thought it was the only way to make one which would have enough going to overcome its limitations of budget. I think one of the things we did achieve was getting our strengths onto the screen, and we used those techniques to do it.

I found quite a bit of the dialogue embarrassing, as when the soldier sees Elizabeth at the camp site and says, "Is it my little Princess?" . . .

I wish you'd laughed. I think it's quite an amusing and witty line.

The voice-over reflection about the pros and cons seemed an intrusion on what was happening; it didn't really have a context. . .

I got the kind of response often, and what it says to me is that people have very strong ideas about what happens in a film and what they feel people should be doing or thinking. They seem to get very uncomfortable if they see



Two Communist red rights signs in *Promised Woman*. Canetti's story "discreetly distanced and commercial film."

not doing what they expect them to do.

That does not deny the voice-over was unexpected . . .

I agree, because it's not established as a convention — it only happens once in the film. It just happened that we had this type of Diana talking about herself, and it seemed to comment on other parts of the film.

But there is such a thing as dramatic logic, whereby you construct certain expectations within the film itself. Now you don't construct the expectations of her discussing herself in those terms.

You are quite right, and if that's a criticism, then it's valid. There is such a thing as dramatic logic. I agree, but whether there is a need to abide by dramatic logic, I think is questionable.

I believe the planned ending was quite different, in that you were going to wipe everybody out . . .

The ending in the film is similar to the script one. I think the only difference was that anyone was to be caught in the building, but with the women going to again from the ashes — a very poetic image. What I originally had in mind is now supported by the couple of women who are reborn at the end.

Jude Kuring, for instance, as shot off her bomb, but ends up again out of the waters. The girl who is shot in the tree (Lian Penn) also reappears later on.



The flashback to the Greek island in Canetti's *Promised Woman*. Jean-Claude Pons and Yvonne Yigue.

The dramatic logic of the film led me to think that there would be an assimilation at the end . . .

Well, we chose to have a romantic ending which suggested the possible overcoming of repression — this is really the essence of it. I thought I would be able to convey that through the character of Elizabeth, in that she was able to overcome her repression and integrate the two halves of her personality.

I got the feeling that when she went back I could not find her in the same way as I might have before she fell . . .

Well you are a hopeless, cruel romantic.

At the beginning, there is a promising shot which picks up a soldier riding a horse through grassy forest. You then cut to a different movement over the naked body of the woman, a movement connected with the gentle fall of a feather. You move, in effect, from romance to reality. Now that movement is reversed at the end. It almost seems to retreat into the romantic rather than a confrontation with the reality . . .

I think those elements are definitely and strongly there. One feminist lady who saw the film said that after she had seen the first couple of scenes she thought to herself, "Oh there's a bloody gay riding through Marlboro Country, this is going to be another of those war films." But then it's certainly got counter.

I don't consider it to be a realistic film and I don't know about your interpretation of the ending. I suppose it is a bit romantic, but I believe that repression can be overcome. At the same time, I think there have been a lot of films over the past 15 years that have had very negative readings of reality. I am sick of that convention.

Was there a need on the film? Apparently the Cannes prize was different from those in cinema defense?

Basically there are about four

minutes taken out, which was two very long shots of people walking in the bush. We felt it was a good idea to make it move a little quicker.

As far as the flow of the film, something happens after the escape from the camp. It begins to meander, because it makes . . .

It changes throughout the film and that seems to have been the most upsetting thing about it for the critics. The first scenes are very structured and relieved slowly in sections by structured. And when they escape it becomes very meandering, and that is because there was less discipline applied in that part of the film.

I had the feeling, after about half an hour, that we are going to have another "Dolores" which set up a different context, then throw it away . . .

No. I never thought of that, but I had considered it as a possibility in the audience's perception. I hope that all along the suspense question each other, like at the end where it turns to fantasy in the war.

I hope the film relies on contrasts, not only in the visual aspect, but also in the way the shots are taken and the changes in the style of acting throughout.

Are there any particular Australian films you consider impressive?

I mentioned *Pure Shift* before. I think that's a very striking film because it has such a lot of life in it in contrast to many other Australian films, it moves along and has a lot of energy. Bert is the foremost director in Australia for giving energy on the screen. I haven't seen *Backroads* but I believe that's also got a lot of life in it.

The films that have most influenced me are my own just by finding out what worked and what didn't. Every time I make a film a sort of counter up to 20 per cent of what I wanted. Then I just feel like going back and solving those problems: technical problems, organizational problems, problems of communication,



The lovely Mary Jensen and Philip Devereux in Canetti's first feature, *The Offer Power*.

production, editing, etc. I am a real filmmaker in that sense. I like to be able to do the whole thing myself. But now that I am working with John Woolf (the producer) my experience and confidence is such that I can now trust other people to do things I am doing less and less, and the films will start making themselves soon.

What are your future plans?

The next film is going to be about two people trying to come to terms with each other. They live in a boarding room, not all from society. There is no one to talk to and no one is rejecting them — just each other and that's the theme of it.

So, in fact, you are moving away from a film about power towards a film about relationships . . .

Yes, though there are relationships in *Journey*, even if they are only schematic. ■

FILMOGRAPHY

- 1962 *Nature Street School*
- 1964 *The Shining Years* (short)
- 1964 *Midnight in Berlin* (short)
- 1970 *Australian Film* (short)
- 1971 *The Story of a House* (short)
- 1972 *The Offer Power*
- 1974 *Promised Woman*
- 1975 *With Wind* (Chamberlain — short)
- 1977 *Journey Among Women*

TRUFFAUT



*L'homme
qui aimait
les femmes*

A thematic reading

Jan Dawson

Belmont:

• Films which celebrate human achievements rather than human emotions: *Fahrenheit 451* was a hymn to the power of literature, *L'instinct sauvage* (The Wild Child) a hymn to the power of language — hence the two films was the idea that communication is sacred and separates man from the beasts.

The three parts of Truffaut's oeuvre, however, have never been entirely separate. The fidelity with which the *Fahrenheit* bookmen stuck to the classics of world literature in a world which had outlawed the printed word had all the emotional holiness of *La femme du*. In the course of seeing out her single obsession, the bride in black discovered on the way the infinite variety of the human species.

Whether fighting the provincial nature of all relationships or joyfully endorsing the status quo, the fickle and the faithful have been guided by a single perception of the rational nature of one or more other people.

Yes, even if the three parts were never entirely separate, they were never entirely equal. With the possible exception of *La nuit américaine* (Day for Night) — in which

Belmont left, François Truffaut with his stars of *L'argent du péché*. Top left, Truffaut with Brigitte Fanny in *Guercu* and in *Les deux femmes*. Above, Truffaut in his role of *Forrest* in *Day for Night*.

Truffaut, through a collection of amiable and professional characters describes his own answer *for* another form of communication, the cinema — one strand or another has always been dominant. Now, with *L'homme qui aimait les femmes* (The Man Who Loved Women), he has achieved a perfect synthesis of all three strands.

It is neither tale of *amour fou*, distinguished by the fact that the object of his hero's love is thus more collective rather than individual. Bertrand's desire is obscured, not with one woman, but with all women, and in the best dramatic tradition of heroes who devote their lives to the pursuit of a single goal, he dies as he has lived, in the active service of his dominant passion. It is the sight of a teenage pair of legs that causes him to make the final, suicidal move from his hospital bed.

At the same time, the nature of Bertrand's single-minded passion is such that he is consistently open to, and in active pursuit of, new and varied experiences.

His pornography is not of the common stamp. He does not collect love-affairs in the spirit of the vulgar womanizer for whose quantity is more important than quality. And it is not randomness, but obsession that drives him from one bed to the next. Each seduction is an act of homage to what is unique and irreplaceable in each woman he meets.

Bertrand's job at the Institute for Fluid

like *for* and personal motives these two extremes have provided the two magnets to which Truffaut's post heroes (and, more rarely, his heroines) have all been drawn. The suburban universe he provided the dramatic tension in most of his films, is the struggle between chance and destiny, between preconception and spontaneous experience.

Truffaut's cinema may be divided into three parts:

• Films of postmodern experience (most notably the *Amélie* Douce cycle), usually in the form of a sentimental education, and driving their protagonists towards the conclusion that, no matter how full of cruelty and suffering it is, life is marvelous and people are unique.

• Films of *amour fou* — *La marie était en jeu* (The Bride Was Black), *La femme du Mississippi* (Mississippi Mermaid), *L'instinct d'Adèle H* — in which a central character remains faithful to a preposterous passion, to an idea of the person he/she loves, in the face of all kinds of conflicting experience. It is the nature of such fidelity to be treated unto death, and these films strike all evil fairly, on an exalted emotional note that lies somewhere between tragedy and



Charles Denner (Bertrand) met one of his beloved women: The Man Who Loved Women

Mechanic is a more responsible version of Antoine Doinel's work with the model boats in *Doukic's con-jugalé* (*Boat and Board*), and there are enough other similarities between the two characters for one to interpret Bertrand Bertrand as a 40-year-old version of Antoine Doinel. He may be seen as someone who has taken literally Delphine Seyrig's advice to the adolescent Antoine in *Business with (Sister) Kresses* — "Notas someone from an other extraterrestrial!" — and who spends his life assuming that one interpretable and uninterpretable communication.

Bertrand's recollections of his negligent and promiscuous mother also invite comparison with Antoine's. While in his first effort with Genevieve, the one woman he can talk to, he seems also to be coming to the same conclusion that drove Antoine back to his rather being married: rest in *Boat and Board*, that emotion is all right in the short run, but that it's no substitute for communication.

For as Truffaut's tale of the amnesia of a promiscuous hero, the third strand of his filmmaking is equally dominant. Bertrand is a man of reflection as well as of action. He is in the process of making a book about himself, and this work (through which he meets Genevieve) brings him face to face with the period of his rights: children, that communication is a solitary business.

Like Ferrard (the director played by Truffaut in *Day for Night*), Bertrand spends his nights alone. His provisional, peripatetic existence grinds abruptly to a halt. As his father, Genevieve reflects that, beyond the tenderness and momentary pleasure which he gave to all his women, Bertrand left something permanent behind him. Once again, Truffaut asserts his faith in the power of



A sentimental education: Charles Denier as Christine (Bertrand) and Christine Donati (Genevieve) from *The Man Who Loved Women*

the written word — *Are you, who know the message of all his films.*

Apart from the thematic parallel between Bertrand and Antoine Doinel, *The Man Who Loved Women* is more than usually crisscrossed with references to Truffaut's earlier films. This is not to make a form of self-indulgence in a recapitulation, for in loving all women, Bertrand inevitably loves all former Truffaut heroines (and minor female characters) as well. For the hardened film-buff, part of the fun of the new film lies in spotting the references, and it would be wrong to spoil that fun by providing a complete catalogue. Here, are a few examples.

Bertrand is attracted to two cousins (cf. Anne and Marcel), his friend Alphonsine performs a seductive number in a fireplace



The Wolf Triumphs: Delia Weller and Francois Truffaut in the first scene of *Fahrenheit 451*



A woman for John (Genevieve) and one of the many women: The Man Who Loved Women

identical to the number described by the prostitute in *Three for the Plaza* (*Shoot the Pianist*), his friend Delphine tries to seduce for a cover marriage — *The Bride Wore Black*. Une belle fille comme moi (A Gorgeous Girl Like Me), he finds what might be a double love over breakfast in bed of *Sister Kresses*, *Day for Night*).

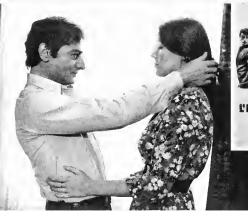
Finally, Bertrand meets his end in a manner already described, for comic effect, in *Shoot the Pianist*. One of the crowd's fathers had also been killed while pursuing a pretty girl across the street.

It is not so much that women for their legal offense offend in that they perpetually cause but curiosity. As *Antoine* explains when she leaves him, it is the idea of love, not love itself, which fascinates him. Behind this idea, there lurks the mystery of otherness, the mystery of one sex for another, described in a variation of Renoir's *La nuit de son* (*Rules of the Game*) and showing, too, Renoir's film, a mystery in which the rules for social and sexual behavior are undergoing a striking change.

Whatever the motif of his story, Bertrand Morice, at the age of 40, is still building his life around the conviction put by the juvenile lead, Alphonsine, in *Day for Night*: "Tais-toi que les femmes sont magiques!"

And Truffaut's answer, repeated this time through Genevieve, is not the same if women are magic, then men are magic too.

* We are all extraterrestrials, hence.



The Man Who Loved Women: Truffaut's perfect synthesis of the morals of his previous cinema

Did you intend to make a kind of resume film about a middle-aged Antoine Doinel who falls in love with all your previous heroines?

It wasn't that deliberate. It was either that there were a number of actresses I wanted to work with. And I realized that this film gave me the chance to do so. It was just a question of following the logic of the script. Though in fact, I still wasn't able to provide parts for half the actresses I'd have liked to use.

The script was written for Charles Danner, and in the end he was the only person for whom a part was specially written.

A couple of reviews have criticized this film as being misogynistic...

I know that was one of the dangers. But on the other hand, I think it's very important to stand firm and not be too servile towards the latest trends. Of course it's true that no one today is going to talk about women in the same terms they did in the old days, but that doesn't mean that men have to abandon a male point of view. That would be absurd, pure servility.

And is a male point of view the same as a misogynist one?

No, but it can't be a purely feminist one either. And I don't feel guilty about it. It's obvious that in my 15 years film, the women's parts were better than the men's. Not just from the actresses' point of view but also on the level of the characters—the women were much more positive.

Anyway, people have often complained that the men in my films are too weak, so if I had to make a conscious effort, I suppose it would be to make my male characters stronger. Although in fact, as with women, I show men the way I see them.

What I am trying to say is that I don't have any complaints about it. It's not a problem for me. I don't need to keep telling myself that in 1977 you can't talk about women the way you used to.

I have the feeling that I just have to be true to myself. Being natural is the most important thing of all. It's better to say natural and be attacked for it from time to time.

Servility is unforgivable, especially in the cinema, where it's glaringly obvious when someone ignores into a film some fashionable idea that he's just reproducing and not actually feeling.

Most of the complaints about the film being misogynist are from men who have seen the film

and decided that women were going to be offended by it. Whereas women's reactions to the film have been about 80 per cent positive.

Even someone like Marie-France Pisier, who was a feminist before there was a fashionable word for it, and who was political before 1968, didn't have any complaints. No, the complaints really came from men who were trying to put themselves in a woman's place.

Most of the designs from women critics have been very favorable. There is much pressure nowadays to conform to a certain political line. And you have to resist. You can't complain about Hollywood producers trying to force people to make films with a happy ending, and then have someone insist that people make films with a positive ending. Or with a feminist ending.

You can't make films to please other people. You don't try to displease them either. But a film can't be entirely deliberate. You have to allow for the unconscious as well. You have to work with both elements. I don't like films where it's obvious that the meaning was entirely determined before they had even started shooting. It's what I call Ceylanism.

André Cayatte used to be the



FRANÇOIS TRUFFAUT L'HOMME QUI AIMAIT LES FEMMES

LAURENCE L. ALVAREZ

only French director to make this kind of pre-planned cinema. Unfortunately, since 1968 there has been a rebirth of Ceylanism in the direction. Films whose meaning is spelled out on paper in advance. And I can't see what pleasure you can get from making a film in that way, because so many things change when you start to shoot.

When we had finished the script for *The Man Who Loved Women*, we thought it was going to be very funny. The people who saw it at the first private screening came out saying they hadn't expected it to be so sad.

I don't like to put a label on it, but I suppose I could call it a dramatic comedy. That's what I'd call the script, though again, the proponents of comedy and drama change once you start to shoot.

Jim Dorey, 1977

FILMOGRAPHY

Shorts

- 1953 *Le vide*
- 1956 *Les enfants*
- 1959 *Division of Two (With Godard)*
- 1962 *A woman's rage (as Godard)*

Features

- 1959 *Les amants (with Oliver Hudson, Bette Midler)*
- 1960 *Il me venait un plaisir (With Jean-Pierre L  aud)*
- 1961 *Les amants (with Oliver Hudson, Bette Midler)*
- 1962 *Les amants (with Oliver Hudson, Bette Midler)*
- 1963 *Les amants (with Oliver Hudson, Bette Midler)*
- 1964 *Les amants (with Oliver Hudson, Bette Midler)*
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- 1972 *Les amants (with Oliver Hudson, Bette Midler)*
- 1973 *Les amants (with Oliver Hudson, Bette Midler)*
- 1974 *Les amants (with Oliver Hudson, Bette Midler)*
- 1975 *Les amants (with Oliver Hudson, Bette Midler)*
- 1976 *Les amants (with Oliver Hudson, Bette Midler)*
- 1977 *Les amants (with Oliver Hudson, Bette Midler)*

JOHN FAULKNER

Trader Faulkner



Introduction by Graham Shirley.

John Faulkner is best remembered for his dual role of twins in Kenneth Lonford's murder mystery, *The Blue Mountains Mystery* (1921). One reviewer judged Faulkner to be "about the most powerful actor who has appeared in locally-made productions."¹

While *The Power Show* magazine rated Faulkner's performance as the best of his career,² a portrayal which reached well beyond surface decoration in make-up to probe the subtle mental distinctions separating the two look-alikes, a murder victim and his impersonator, the *Sydney Sunday News* wrote that "Mr Jack Faulkner rises to the heights of genius."³

The Blue Mountains Mystery came approximately halfway through John Faulkner's screen career and was to remain his most demanding and best work up until his death in 1934. That he was given no other role so seriously challenge his range was a reflection of the declining fortunes of the Australian film industry and Faulkner's own lack of ambition. As his son, actor Trader Faulkner, was able to ascertain years after his father's death, John Faulkner's considerable talent as an actor was offset by his critical — sometimes harsh — comments on professional standards and his laziness.

John Faulkner had a solid theatrical background in Britain and the U.S., and had been associated with such showbusiness notables as Oscar Asche, John Barrymore and Charles Chaplin. Yet when film opportunities became available overseas, Faulkner preferred sporadic employment in Australian silent films.

Despite his experience in theatre overseas, Faulkner was seldom seen on the Australian stage. He kept out of debt by dividing his

employment between acting and work in other professions — as an inventor, entrepreneur's offshoot and even as a salesman. His knowledge of drama was enough to involve him in the production side of Australian films as well.

As an actor, his most distinctive roles were those of the refined heavy, but he also played a gallery of redempt or put upon fathers. His appearance was more suited to the villain than to him.

The polish which he brought to even minor roles was again evident in *Silks and Saddles*, a recently restored film of 1911, which was featured at the 1972 Sydney Film Festival.

Between 1918 and 1928, Faulkner appeared in 12 Australian films and one in New Zealand. And more than any other British actor of the period, Faulkner provided an added dash of

style through his own appearances, and helped directors boost the work of other performers.

John Faulkner's son, Trader, has lived in London since 1950, when he left Australia to pursue a career in the theatre. As a young stage and radio actor in Australia, Trader Faulkner trained under Peter Finch and Bryan Taylor, and between 1948 and 1950 made repetitive appearances in stage productions of *They Walk Alone*, *The Glass Men*, *Oh! Wilderness*, *Pygmalion*, *Pyrex*, and *The Merry Wives of Windsor*.

Recognising his talent in *Merry Wives*, Tyrone Guthrie sent Trader Faulkner to London. Since then, his career has embraced the stage, feature films and television. His non-acting assignments have included theatre production, flamenco dancing and choreography, journalism, and work on English translations of the plays of Spanish playwrights Antonio Buero Vallejo, Alejandro Casona, Garcia Lorca, and Ramón de Valle Inclán.

Trader Faulkner offered to write about his father's career when he read press reports in August 1976 that the National Film Archive had rediscovered vital missing sections of *The Breaking Of The Drought*, filmed by W. Faulkner Barrett in 1920. John Faulkner had played the star heavy in this film and served as the film's co-producer.

The following article has been drawn from John Faulkner's press clippings and still collection, as well as conversations. Trader Faulkner has had with relatives and friends. In editing this article, I have expanded various points with information gleaned from correspondence with Mr Faulkner and from additional research.

My father's death was sudden. The day after he collapsed, in September 1934, I was sent away to my grandparents at Mundy Vale. I ran away and was finally sent to stay in Moomart,

Graham Shirley is a film historian who is currently writing a book on early Australian cinema.



Young
Sinner
Franklin

with my uncle and aunt. That time was traumatic and ghastly. I went everywhere trying to find my father.

The family was relieved he had gone, except me. Some of his memories were spewing out, and I remember a distressing moment of finding me rising through a garbage bin in search of Dad's things at eight o'clock one morning, in the backyard of our flat at North Sydney.

By the time I was an adolescent, my mother and other relatives regarded Dad as a bit of a joke. I believe he was an extremely good actor, born about 35 years ahead of his time. In truth, my mother adored him. According to her, he was very much the John Barrymore type — arrogant, Victorian/Edwardian, and with too much charm, good looks and appeal for his own good. He had a beautiful and unaffected English voice, but was lazy. Everything came too easily to him.

I am sure the arrogance, good looks and great charm were his weapons. Women adored him, and I imagine helped to ruin him. I can remember him more vividly than anyone now could, because at the time of his death, I was at a very impressionable age.

He was like John Gielgud. He had the same weight and strength, though he was more raffish than Gielgud. The Englishman he sounded and looked most like was the actor Clive Brook.

When I grew up in Sydney in the 1930s and '40s, nobody wanted to know about people like Raymond Longford, Franklyn Barrett, Beaumont Newhall, or the actors my father had worked with — Claude Rains, Tal O'Neil, Robert MacKenzie and Sam Taylor. They were past by 1930, and by 1940 unheard of.

Tal O'Neil was very kind and helpful during the time I was trying to break into Sydney radio. When I spoke to Tal O'Neil, Sam Taylor and Bobby MacKenzie in 1948, they were relaxed about those years in which they had done so much. By then, they were giving roles some of the distinction, style and tradition I lacked, and they seemed ashamed of silent film as a non-auditory medium.

I worked as a make-up assistant on *Kaigiki Stockade* in 1948 under Eubank's Tom Sheahan, but I kept very quiet about my father. I didn't want to hear any mean tale to be about what a load of crap all that silent film was. This was the way they talked about silent film in the late '40s.

John Faulkner was the fifth of 16 children, born at Ashby de-la-Zouch, Leicestershire, England, on July 13, 1873. He was a descendant of Warren Hastings, the first Governor-General of India. John Faulkner's grandfather was the Marquis Warren Hastings of Downshire, who, being old age and retirement dull, named his name and good one child. The child was John's father Edwin, born on April 23, 1836. John later told relatives that his father ruled the family with divine discipline.

By the time his wife had died in childbirth in 1885 Edwin was in charge of the big Marne Colliery at Ashby de-la-Zouch. That same year, his second wife demanded that all the Faulkner children aged 13 and over should leave home. John turned 13 in July, and died in a canoe blunder, while ducks and mud boat, he was dispatched to work at a shipyard in a relative's pig farm in Ontario, Canada.

Claiming that the ship was not the best place in which he saw himself at that age, so he fled the farm and made for Toronto. There he trained for eight years with the Canadian Bank

of Commerce. In 1893, he returned to England and worked several years as a traveler for the growing concern of Ross and Company. In the early 1890s he met and formed a long-lasting friendship with Oscar Asche, a 23-year-old actor from Australia.

Asche had left Australia to study drama in Norway and Britain. From 1893 he was engaged by the Benson Shakespearean Company. With John Faulkner, he traveled the length and breadth of Britain. Among his other accomplishments, John was an inspired inventor, and he invented and patented a coffin-like contraption on wheels loosely described as a "thirteenfold in one half" a good-sized one could be kept at the seasonal level of heat all day, and in the other, inside, while and after perishables could be kept cool or frozen.

Dressed in black like undersnakers, Faulkner



Top: John Faulkner in Cost. Wulf Pernes in *Gloria Ronald* (1911). Above: Last and scene of the film, including Lewis Perren (center), Gloria Adams (right) and John Faulkner (bottom right).

and Asche wheeled and sold their thermofridge across the country. They successfully lured the lonely housewives with his potential and made a small fortune. Oscar Asche invested his half in theatrical productions, climaxed in the 1910s with his spectacular success *Chu Chin Chew*. Faulkner's profits went into homes, the good life, and eventually a trip to Australia.

I possess no documentation on John's early into professional work in the theatre between the 1890s and 1906. He had behind him that Victorian-Edwardian conditioning which made that generation aware the world was theirs, and after the pig farm interlude, he was determined never to start at the bottom again. Too frequently, however, his positive decision was undone by an enormous age.

One example I found concerned the time Oscar Asche tried to get him a contract with the Benson Shakespearean Company. Sir Frank Benson's insistence that male members of his company must be able to play a first-class game of cricket drew from John the comment that he found cricket to be an insubstantial — and that the advantage of inactivity over cricket was one's ability to play in winter, never having to assume fancy dress, and finding the balls to be far less lethal. Needless to say, he failed to get the job.

In the early 1900s he became a drinking companion of John Barrymore, of whom he later said he had his own understanding. John

Barrymore was a junior before he turned to the stage, and Faulkner had the highest regard for him as a painter, as an actor, and one who would ultimately share his own passion for self-destruction.

Barrymore invited Faulkner to travel with him in the William Collier Company to Melbourne in 1906 to appear in *The Doctor But*. Faulkner refused on the grounds that he was planning to take his less-known company to South America.

On March 8, 1906, the Faulkner company embarked from New York for Buenos Aires on the *Habart*. They played to capacity houses in Montevideo, Buenos Aires, Rosario, Las Palmas, Pinar del Rio and Cuba. In his youth, John had achieved some notoriety through the performance of risqué, sometimes lewd comedies and sketches at society parties. Judging from the rave reviews in press cuttings of the South American tour, the strange preparation of comedy had paid off. Reviewing his work as a character comedian, one Buenos Aires newspaper wrote: "Mr. Faulkner is one of the few few entertainers who can be considered a funny, and yet entirely free from anything that arouses on the vulgar."



Above: The *Enemy Within* (1931). Faulkner's first Australian film. Gertie Bergmann, Lou Johnson and Frederick as the German spy Karl Brandt.

Right: An expensive scene of the table in that scene from *The Enemy Within* with Betty Ryan and John Faulkner. Below: John Faulkner as 'Fido', Mason in *The Bush of New Zealand*, one of Faulkner's few non-silent-screen roles.

In 1907 he then appeared as a comedian at the Lincoln Square Theatre in New York. In 1911, John's big break came when he played George D'Avey in a U.S. tour of T. W. Robertson's comic Charles Frohman, the American impresario, wanted a young leading man to play opposite his protégée, Ethel Barrymore. He had seen John Faulkner on stage, and invited him to go on tour with Ethel in a repertoire of plays by Pinero and J. M. Barrie. In another moment of arrogant megalomania which was to determine the future pattern of his life, John turned down the offer and instead Frohman and Ethel Barrymore by saying he regarded the U.S. as a zoo for the scum of the worst British and European bourgeoisie. After this incident, John took a boat back to England and began his film career.

There is no record of the films he made in London, though one film, rediscovered at the bust of family papers, was *Gertie Bergmann*. Between 1911 and 1914, he starred, directed and made considerable money from an eleven-episode show called "Dorchester". Another of his inventions, still in vogue when I was a child, was a roulette-style horse racing game in which a cardboard disc the size of a record would be marked up with horses and their



starting prices, and spun on a gramophone. He was to remain an inventor of gimmicks and useful devices for the rest of his life.

It was a meeting with fellow actor Roy McEvedy that made John decide to come to Australia. Rodgrave, father of Sir Michael, had worked on the Australian stage since around the turn of the century, and found frequent employment in Australian films. Rodgrave's account of Australian entertainment possibilities inspired John to bank his own passage, and he left for Australia in early 1914.

Soon after arriving in Sydney, he married an older woman — a wealthy widow called Anne Rodgrave. They had their honeymoon on a houseboat, and a photograph shows John looking the odd Edwardian dandy in white clothes, with Anne beside him in a wicker chair, very much the former female.

He met his known Claude Rains, an actor with whom he would work in Australian films. Like Faulkner, Rains had already looked Britain and the U.S. with the added distinction of film roles in both countries. John's other friends and drinking companions were the Sydney jet set of the period, including Percy Stewart Dawson, Lindsay Browne, Charles Du Val, Libbaa Florula, and Hugh D. McIntosh, the vaudeville and boxing entrepreneur. Those people assisted John with money at various times until his death.

He was occasionally employed by McIntosh, and also by another friend, J. D. MacDonald, in the sale of Parkinson and Cowen gas stoves. MacDonald also died, and was an expert, in telegrams.

It is more than likely that John Faulkner appeared on the Australian stage between 1914 and 1918, although no reviews have been found to support this assumption. Probably in early 1916, he decided to re-visit the U.S.

He visited Hollywood and befriended Charles Chaplin and got to know him well enough to devise a scenario, which my mother found in 1934 at Manly scribbled with Chaplin's comments. The scenario, which was never filmed, was based on one of John's experiences while travelling through Central for Dan and Co.

In late 1917, John returned to Australia. The next year he became the business manager of Sheila Whystock, a ballerina working for J. C. Williamson. Sheila had studied under Epesones and Danthale in London and toured South America with Pavlova. She was the niece of John's friend Jim McDonald, and came to Australia with her parents in 1917.

Industrious as always to Anne Rodgrave had collapsed, and while arranging divorce in 1918, he asked Sheila to become his second wife. Sheila wanted little to do with him in a married state and was disappointed with Sydney and the dance scene. She was planning to leave and open a contract to perform elsewhere at the Metropolitan Opera House in New York, when she was able to watch John at work on his earliest Australian films.

Faulkner was cast as a heavy from the outset. At 46, he was beyond the range of rogues, and Australian film-makers normally cast him as a villain. Exceptions included the pirate he played in his second film, *2500 Reward* (1918), and portraits of lower class civil in *The Blue Mountains Mystery* and *The Bush of New Zealand* (1921). But his most characteristic roles were naive Edwardians, rarely out of a formal suit, but often color and spins.

Faulkner's first Australian film was *The Enemy Within* (1918), directed by Richard Stanley. John Faulkner played a German spy, Karl Brandt, who was bent on destroying Australia's social fabric from 'within', while keeping suspicion through a facade of society life. Brandt's world of respectable gardens and garden parties masked his plotting with lower-class thugs in a convalescent room, and such deviously deeds in the kidnapping of the heroine and a wild brawl with Jack Arline, a special agent played by Reg L. (Gerry) Bailey.

The Enemy Within was Snoddy Baker's chance to display his athletic skills, but Faulkner's portrait of least-suspected evil was subtle. Amid all his films surviving today, it is his best.

The Enemy Within was Snoddy Baker's first film as well as Faulkner's, they made their second appearance together in *The Lane Of The Bush* (1918), directed by Claude





Above: Faulkner (center) in *The Breaking Of The Drought* (1930).
Below: John Faulkner, Robert MacKenzie and John K. Wells in *The Man From Snowy River* (1930).

Above: John Faulkner in *The Man From Snowy River*. The film was co-written by Kenneth Gault and John K. Wells.

Fleming. This time Faulkner's character was more benign — an elderly squatter called Mr Tealowsky. That same year, Fleming made another film, *1930 Reward*, on which he was writer and star as well as director. John Faulkner played Captain Wolff Parson, alias "The Prince of the Pacific". Benjie Adonis, later prominent in Hollywood in King Vidor's *The Big Parade* (1931), made her film debut in the picture.

Filming of *1930 Reward* took place on Sydney Harbour and on busy seas off the coast aboard the six-masted American barkentine R.R. Suring. According to Sheila Whytock, the film came close to abandonment. She recalled that Faulkner and Fleming clashed frequently over interpretations, and battled for a lion's share of the limelight. Suring judged Fleming as a "barn with a capital H" and John Faulkner, who could deliver the goods when required, could not stomach Fleming's over-loud of Hungarian belated and grandeur.

The *Thames Magazine* classified *1930 Reward* as a "five-out realisation of the old-fashioned once-a-board-the-tugger-and-the-grill-erase type", and noted that the film marked "any advance in local picture production".

According to Sheila Whytock, John Faulkner frequently helped with the scripting, production and direction of the films in which he appeared. He was a good "later's" director, and helped with the direction of *1930 Reward* as well as *Silks and Saddles*, *The Breaking Of The Drought*, and *The Blue Mountains Mystery*.

The fact that he knew a great deal and was a strong personality sometimes brought resentment. Nan Taylor, who worked with him on *The Breaking Of The Drought* and *The Man From Snowy River*, said that John was a "natural" and a "careless actor, but if he felt that a scene was misdirected, he was straight in with the gloves off and without test. He also cared little about whom he offended in his fight to see that the actors were well paid and treated. When companies penny-pinched over food and conditions, Faulkner was able to overrule and shouting would back until things were run efficiently. John's own wealth

Frank — Hugh D. McIntosh among them — were sometimes the backbone of him. He appeared in, and he used this advantage more than once in arguments with directors."

John Faulkner's name was among the synopses that backed his next film, *The Breaking Of The Drought* (1930). His financial partners were the film's director, Franklyn Barrett, C.F. Payton, and Jack North, who had written *The Love Of The Bush*. As a testament piece, *The Breaking Of The Drought* had enjoyed consistent success from its first production by Blaud Holt in 1902. Holt had, until then, refused to sell the screen rights in the property, but he expected confidence in the ability of Barrett and North to do full justice to the subject.

The risks tested high range and good returns. *The Breaking Of The Drought* took eight weeks to film, in locations ranging from actual drought districts around Narrabri, to Mulloon, Kungah Valley and the National Park south of Sydney. The interiors were filmed at Sydney's Theatre Royal, and by courtesy of Hugh D. McIntosh, Trilby Clark and Marie La Verne were engaged to play the country heroine and city female foil.

Marie La Verne also helped with direction, and on screen played Faulkner's partner in crime and eventual victim by strangulation. The *Premiere Show magazine* noted John Faulkner's desire to play lower horses in future — Faulkner's fight scene with Marie La Verne had cost him two furlongs of hair. The magazine described Faulkner's work as "always distinctive".

After *The Breaking Of The Drought*, Faulkner hoped to re-visit Hollywood to update his knowledge of filmmaking techniques. Instead he remained in specie in Raymond Smith's screen adaptation of the Rayn Parson poem, *The Man From Snowy River*. The co-directors were Raymond Smith and John K. Wells. Smith, normally identified with well-known quackery, was determined to lavish more care on this film, which reviews indicate to have been one of his best. Doubtless, John Wells, with American dramatic experience, and a strong cut were of considerable help.

Sheila Whytock, who saw and later remembered the deep sincerity of the performance. Supporting the leads, Cyril Mackay and Stella Seathern, were John Faulkner, Ted Orrell, John Casanova, Robert MacKenzie, Nan Taylor and Daphne Webb.

In August 1930, John Wells, Smith's co-director, planned to launch his own film venture. The result was *Silks and Saddles*, a racing film featuring American actress Bronwen Watson, who had earlier appeared as Snowy River's leading lady in *The Man From Snowy River* (1930). The supporting cast was lifted almost intact from *The Man From Snowy River* — Robert MacKenzie, John Casanova and John Faulkner, with Ted Orrell as the co-director. Wells Faulkner played Watson's father — a role that demanded little but was greeted by his customary polish.

Conservative critics, the leading company, went into liquidation after *Silks and Saddles* and because the film had failed (it was sold to Britain and the U.S.), but because of the financial role of judiciously small share of box office returns.

In August 1931, six months after the Sydney premiere of *Silks and Saddles*, John Faulkner was at work on his most challenging role — in Raymond Longford's *The Blue Mountains Mystery*. Many scenes were filmed using the old-world pastoral atmosphere of the Hydro-Mountain and Carmichael huts in the Blue Mountains, west of Sydney. The script by Longford and Lotte Lyle was adapted from Hermyon Owen's novel *Mount Ararat Mystery*. John played the dual role of wealthy businessman Harry Tracy, who is murdered and in turn impersonated by his ancestor — a look-alike twin.

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Delphine Seyrig



Do you prefer stage or film work?

That all depends on when you ask me. I am not really a film actress, I think I really am a stage actress. But every two years I start asking: (Sighs again) — it just happens that way.

It's not a question of what I like best, although right now I am enjoying the theatre.

I am what I would call a "difficult method actress." I don't consider myself to have gone into acting deeply enough, or tried to put to practical use, whatever I have learned.

Have you worked much for television?

I have done several things in France. I don't like working in France, however, because things are not done well there and I don't think they have any good television directors — any that attract me, that is.

My big problem is directors. I was recently re-reading an interview I had given 12 years ago and I was already then complaining about them.

Before a stage actor is conferred on because well-known, any departure from the norm is not acceptable. In my case, it was that I didn't speak normally. They always wanted to know why I

Delphine Seyrig's standing as an actress has for some time been linked with her outspoken advocacy of the women's movement, abortion and other important issues.

This has, in some cases, resulted in professional friction, but the continued excellence of her performances has always enabled her to work with many significant directors, such as Marguerite Duras, Luis Buñuel and François Truffaut. However, it is probably her performance in "India Song" — that hypnotic poem of the past by Duras — that is her most remembered.

Seyrig was in London recently to work in the BBC's adaptation of James' "The Ambassadors" and to perform on stage in "Antony and Cleopatra." Cinema Papers' Scandinavian correspondent, Gail Heathwood, interviewed her there, and talks of her films with Buñuel and Duras, her attitudes on the role of feminism in her professional and private life, and her recent work with video.

spoke a certain way and not another. Now they tend to trust what I do and give me less of a hard time — at least in France. There they feel fairly safe with me — though they shouldn't.

Films, however, are difficult, there is something that frightens me about a camera, whereas audiences don't frighten me at all.

Does that indicate that you have a rapport with people?

I am very sociable, but more

and more I feel that I should be less sociable. I used to feel that I had to be sociable whether I wanted to or not, but now I am trying to force myself not to behave in the same way with people I like as with those I don't. I think the women's movement has helped me a lot.

I was very impressed by something I read in the U.S. about a Strike Strike — about not necessarily striking, which I didn't know you could do. Things like that have at last got through to

me, they have always been in the back of my mind, but I never dared practice them. Now I dare more, I feel more confident.

Have you been greatly influenced by American thinking?

I lived in the U.S. when I was a child, then went back after I was married to an American painter called Jack Youngerman. I didn't work much in New York, and when Allen Bernstein offered me *L'année dernière à Marienbad* (Last Year in Marienbad), I went to work in France. That was the beginning of my stay there.

What was it like working with Buñuel?

With certain exceptions, it doesn't matter whether or not you are just a pawn in a director's game. And I liked to be one for Buñuel. I told him I was available because I wanted to work for him. I don't think it makes much difference to him when he uses as long as it's the kind of character he wants. So, I feel as though I chose him and not the opposite.

Buñuel is a very respectful person and a humorous one. I think he has a sort of genius, and even though I may now have reservations about him, my way of approaching certain things, I will

think he biggest. I loved the film. I did with him. *Le chameau discret de la bourgeoisie*.)

In comparison, how do you find working with Marguerite Duras?

They are very different. One is a male genius with a culture that's just, although in a way he is still very much easier guide. I find much closer to Marguerite Duras in a more effective, emotional

Very much so. I feel I know what he is talking about. Whereas with Barthes, I know that he knows what he is doing and I can't blindly follow. If he says "move one step to the right," I do it. It's his film and I am a guest in his game. But with Duras, it's a kind of selfish feeling, as though I was meeting a schoolfriend again. We are not quite the same generation, and had different class upbringing, but it doesn't matter

Do you find the theoretical quality of Duras' films suits you?

Theoretical is a vague word. I'd say she is closer to someone like Daniel Schmidt than to most French directors. She started making films very late, but she has the same kind of freshness towards filmmaking that the new German filmmakers have, and the same taste for music and visual things, although they are still

present, but I find I can only understand it through re-reading the past — it doesn't make sense without the accretions.

When did you first become interested in the women's movement?

In 1969, when I began to read texts written by American women. They were the first to come out and speak in a strong way. I remember reading *Notes*



top

Are your ideologies more aligned with Duras?

No, Barthes delights me. I experience emotional sensation when I see any Barthes film and I think of him as a very moral and healthy person.

With Duras it's much more to do with the subconscious — with the fact of being a woman, and her use of language, her poetry. I feel that I am her twin. What she discusses are, or when we discuss things together, I feel as though she's been inside me and that her feelings are also mine — it is like a double view.

Marguerite was brought up in Indo-China and I in Lebanon, and I can't help thinking that there is a parallel and that her fascination with certain people like me in her childhood is very close to the fascination I had with, let's say, women in my childhood.

Perhaps it was because we grew up in foreign countries. And suddenly we saw people who were from our own culture, but who emerged from the banality of the rest, who made us desire. I am very touched by her femininity.

Do you therefore have a particular affinity for the characters you play in Duras' films?



When did you first become associated with Duras?

I made her first film, *La Musica*, 12 years ago and I probably met her once or twice before then. On *La Musica*, Duras was only a co-director with Paul Seban. And for the reason the film was, I think, very unattractive. She was not able to do what she had in mind, to do what she proved later she was capable of.

different.

When I saw *Indis Song* for the first time, I told her that I felt she had much in common with people like Schreier and Schneider. Perhaps it's a use of the past with very modern means, a great possibility for the past that is still quite original in its own relating.

Does the past hold a special fascination for you?

I am quite devoted to the

Top left: Seeing and Jean-Pierre L  aud in Duras' *Barthes Vetus*. Left: Seeing and Duras during the shooting of *Indis Song*. Above: Seeing in *Ren  t*. Middle.

From the Four Years, a sort of remake of all the writings of what they called "The First Year", which I suspect was '68.

It was a revelation and since then I have hardly read a book by a man because there have been so many by women. Suddenly it seemed urgent to find out what other women thought and felt, which I'd always based through men's interpretations or translations. Suddenly they were speaking out for themselves and for me it was like being born.

You live alone. . .

Yes. I find that relationships with others almost tend to be fat, and so I have become more and more conscious of my own strength. I have found that I couldn't accept things that I had accepted before. I find that it deceives me to give in to things I cannot accept and there is a very great moment, always, when you think, "What shall I do, shall I be honest with myself, or dishonest because that will be convenient in being with this man I love."

I find it is totally destructive to go in that direction, so I go the

other. I don't know where I'll be in the future, but right now I feel that it's better to live alone — even if it's very cold, very hard — than to compromise. I cannot compromise and I am very glad that I can't. I feel much better that way.

Everybody has the right not to have relationships, this is what women need to forget because this sexual liberation thing was a male idea to begin with, it was a male gift to us. So when we acquired it, we merely mirrored male themes.



Above: Seyrig. Center: the unknown A. In Roman. Far right: Jean-Paul Belmondo. Top right: Jean-Paul Belmondo. Right: Jean-Paul Belmondo.

male models, role models. I don't want that.

Would you say that the women's movement in France is strong?

I don't know, I know much more about British women — even the suffragette movement in England during the past 100 years. There is a split in women about women in France, whereas there has been a great deal written in England.

Anyway, there's not another feminist in the French theatre or film industry — I am the only one.

Is being alone in the movement difficult?

It is lonely in the sense that I wish there were other actresses in France who would understand — although I think that all women see themselves and they just have different ways of working at it.

It's very difficult to reconcile, and I am in a very dangerous position. I am working less and less in France because they don't like me, because I sick out, and not only for feminist reasons.



Yes, I'll still continue to be an actress — I don't know what else to do — and to speak out, certainly. I cannot repress it, I don't think it could be repressed.

I think that's the nice thing about writing and making and getting to know more and more things, having known more and more people as you go along. So I don't see why one shouldn't pretend one's learned them. I've pretended to be an actress, but they can't keep me in a madnet pool.

to get out and work somewhere else. I have never really considered myself as a typically French person, having lived abroad all my life.

You are much more outgoing than most French women...

Perhaps I don't like what French women have become. They are very pretentious, behind the times, crystallized in their culture, in a culture that was great



When you say "they", does that include other women in the industry?

Other women are okay — it's the producers, the directors. They don't like a woman taking space — not in a star because I am not a star — but in a woman. They want women to say little, they don't want them to be strong.

I am a masochist in them, and they won't even look for parts I can play any more because they can see that I am on the spot, sophisticated lady they see on the screen and which they automatically thought I was in life.

If that's the case, will you pursue your career as an actress?

Yes.

What led you to work on the British stage?

Frank Dapley, who directs at the Young Vic, has been a friend of mine for some years and we have often thought of doing something together here, but we couldn't find the right thing. Then this idea of *Ames and Glimpse* came up which seemed suitable to both of us. Actually, very few people realize I speak English.

Do you like working in Britain?

I love it. I have been working a great deal in France and it's great

at one time, but which they have been unable to step out of or beyond.

Will you continue to work in Britain?

I feel very much at home here, at least it's new to me, and I find the contacts I have worked with very pleasant. I have actually been commuting from France and I don't mind it at all.

Presently you are working with roles...

It's the most important thing in my life right now. I have done plays, either alone or with two or three other women who have wanted to express themselves about the same things.

We have done a play about the French co-mingling of women's affairs, *Ames and Glimpse*. She did a television program on the last day of International Women's Year — which we did not get heavily advertised, but it did — but she closed the show by claiming that while women could seek in home it was very difficult for them to do their work, and how that the men's work of the world was run because it was very hard work.

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THE IRISH MAN

The *Irishman* is the latest film of producer Anthony Buckley and director Donald Crombie, and follows their highly successful *Caddie*.

Based on the novel by Elizabeth O'Connor, *The Irishman* is set in the logging country of Queensland and "is the story of one man who would not accept the changing times and who decided to cool it the same moment as the times he had known and loved."

During the location shooting, Tony Buckley issued weekly progress reports for the executives and from there has been called the following story by Nancy Tucker. (The report extracts have been abridged.)

The early gold mining towns of Queensland's Gulf country — the setting for *The Irishman* — have virtually disappeared. Director and screenwriter Donald Crombie, and production manager Ross Matthews, surveyed the Gulf towns during June/July 1976, returning for another look at Ravenswood and Charters Towers in November. They decided on the latter.

The location was ideal for the purposes of filming: one of Australia's best preserved gold towns of the turn of the century, countryside faithful to the book and not seen before on film. It had reasonable facilities to house a crew and cost of about 60 people.

On return from the location survey, Donald Crombie revised the screenplay and the search for the issue of 20 Chidseidale began. We didn't have to search far. In Brisbane we found Don Ross, homeowner, and 20 Chidseidale, each of which were already waiting as a river. One didn't even bleed when we said we wanted to film at Charters Towers.

The production office opened in Sydney on April 4, 1977, and construction manager Bill Howe left by road on the 3000 km journey to Charters Towers the same day. While production designer Owen Williams, location manager Jeremy Davidson, and director of photography Peter James went to Brisbane to check out the basic town, costume designer Judith Downes went to Charters Towers to get the feel of the place, and to find old costumes and sets for extras.

By the end of the second week the set department had set up an office above the Colson Pharmacy in Gill St., the main street in Charters Towers. The staff included Robert Greenberg, the only assistant from the Film and Television School studying production design.

Casting began in Sydney in late April and, based on screen tests, the lead role of Paddy Doonan went to Michael Craig, his wife Jenny to Robin Neve, Mrs. Bailey-Clark to Roberta Grant.

Simon Burke had already been selected from a review of Fred Bell's son's *Bell's Farmstead* for the part of Michael, Paddy's youngest son. The part of his eldest son, Will, was left vacant by Buckley and Crombie till further tests were made with Melbourne character actor Les Brown, who was finally chosen.

Twenty-six Queenslanders, most of them locals, were given speaking parts. There were two exceptions — Graham Doonan was played by Tim Bowe, stepbrother of "Hi" and Chris Bowe, and Andrew Morgan, brother of Ben-Borough, played Grinzie Doonan.

Everything ran smoothly until May 9, when Crombie, Matthews and 10 assistant director Mark Forster were booked to fly to London — but they were grounded by the Air Corporation's strike. Buckley didn't want to wait both in Sydney, so he chartered a plane which took eight and a half hours to get to Charters Towers. The strike continued for another week, finishing only nine hours before Michael Craig's plane from London was due to leave.

The color stock used in *The Irishman* was another decision Buckley felt to be of major importance. And it was in this area that there had been a book with incidents.

The look of the film is under the control of the production designer, Owen Williams, who coordinates the feel, mood and color of every scene with the art director Graham Baker, costume designer Judith Downes, director of photography Peter James, A.C.S., and director Donald Crombie. The scenes are discussed weeks before production begins and the result is a well planned and sequenced scheme between these departments to give the film that special something. One trace had gone into our previous film, *Caddie*, and it worked very well.

However, *The Irishman* is an outdoor period



*film, is very much different from other Australian films and, therefore, should look totally different from any of the current batch of films. Previous comparisons to come from *Break at Hanging Rock*, *Break at Day and Caddie* are all usually superb. So after extensive tests it was agreed to film on Gracolor 580 with prints by AgfaColor.*

The Agfa-Gevaert company produces these comparable film stocks in Germany and Britain. After films are shot on Gracolor, however, the Agfa-Gevaert color has given our cameramen their extra discussion we were looking for.

*The color is one aspect so rich in texture, brown and beautiful flesh tones, but not as bright as *Exorcism*. In some ways that wonderful *Ten**



Producer Anthony Buckley with actresses Barbara MacMurray (Elizabeth O'Connor) and husband, Phil.

Director Donald Crombie with Simon Burke who has the role of Michael Doonan.

Simon Burke, Michael Craig and Eilysa Nerva with the actor of *Crysalis*.

Robert's link of the Australian country side.

One laboratory in Sydney, Calif. was well equipped to handle the change and one in fact quite matched about the challenge of handling the new stock. In fact, it can't be new because *Alpha-Gem* is said by most European film producers and *Cinecine* Labou's latest film has received high praise for its use of *Alpha-Gem*.

We are now keeping our fingers crossed for good weather. June should be the perfect ideal. However, two servants also *Cherrie Towers* had an incident of rain in three days, the first time ever in May!

The town's art shooting links involved, a superb job by the art department.

On June 18, Kaskley reported that *The Irishman* was now 11 days old. Nearly two

weeks shooting had been completed of the total seven week schedule.

Our first week was a test and became one for our old crew. Our location was *Bluff Downs* — a two-hour drive from *Cherrie Towers*. A considerable amount of night shooting took place at the *Downs*, which is first caught in a late deepened.

The days are hot and sunny, but the nights are forming. At one stage in the first week our artists began carried over a camera then film.

John Gray named *Bluff Downs* in the early '50s working permission to use the property for a film. He was then making *White Death* as the *Doctor Reef* with the *Concord* team. The camera at the time, the *Stonemaster*, refined. This time, however, we were welcomed and given every

facility by system manager, *Alvin McDougall*.

Week two lasted until Sunday was short and about 5:30 p.m. We were going to take a goodbye at a good time, given thanks by the studio people for the crew. *Michael Craig* had his hat in a gift of wood. He tried to stop the film quickly and felt off. It was obvious he was badly hurt and after a rest two hours in *Cherrie Towers* hospital the doctor was a delighted shoulder. An immediate examination by a *Townsville* specialist was felt necessary.

By late evening, Monday's planned shoot had been rescheduled. At least 40 extras had been notified and most of them were not in the place. The Council, which planned to begin covering the main street with dirt at 5 a.m. had been satisfied.

The art department of any film is perhaps the best. Managing is key, we were ahead of the schedule. To completely reschedule at less than 24 hours notice is raising the department in the job. However, art director *Graham Walker* and his team were ready for the new scenes next morning and by 7:30 a.m. the crew was on the road and the film back on the roll.

On Monday, *Michael* and I flew to *Townsville* where an orthopaedic surgeon and the injury would be patched, but recommended against playing it. *Michael* can work if his load is eased and, if necessary, will be done in the road of shooting.

In the meantime, *Michael* will "lose the ladies."

He returns back on the set next day and performs as if nothing is wrong. The accident causes a major reschedule to save the work-load and by Friday afternoon it is finished.

We are completely disappointing the life of the town people and they are doing every minute of it. They are happy and only want to know "where is *Grand Kennedy* coming?" On play *Michael's* friend *Lapal*.

Grand casually walks on an empty shooting of major street scenes and is helped by 300 town people and hundreds of children.

Fortunately for all concerned, his first scenes at *Lapal's* camp were that the previous day. 23km from town, at home.

The Miles Franklin Award winning authors of *The Irishman*, *Elizabeth O'Connor* (*Shook for Strayfar* and *A Second Melancholy*), and her husband *Phil*, were invited to *Cherrie Towers* to watch the filming. *The Irishman* is reminiscent of *Phil's* childhood.



The Irishman crew on the island of *Q13*. *Cherrie Towers* during the night days of longest filming there.



Director of Photography, *Peter James*, and *Simon Burke*.

Elizabeth was interested to meet face to face the actors playing her characters. Would they mistake us? She was thrilled to see Michael Cress as the Paddy Doyle she had misused, but more surprised to see young Lisa Brown as Will To Beelwick, he had walked off the page.

Monday dawned bright and sunny for our major street scenes. But by mid-morning it was overcast and by mid-afternoon there was rain. Tuesday was slightly overcast, then on Wednesday the sky was clear for some quite spectacular street scenes.

Saturday night saw the results of that shoot, and despite the weather our daytime scenes don't need to be re-shot — thanks to lighting cameramen Peter Jones.

The November location survey selected the Mingsla race-course — a half-a-hour drive along the main road from Charters Towers. It wasn't what we really wanted, but the production designer felt his department could "do a job on it". When the advance party arrived in April a new stand had been built at Mingsla.

As for answering the questions of where the original race-course was located and how people dressed for country race meetings in the '20s, an advertisement for photographs and information was placed in the *Northern Miner*. Three great discoveries resulted. Mrs. Beaumont had an irreplaceable album of photographs from a meeting held by the Black Hook Club in the early '20s. Graham Walker found the original course on Dr. Allingham's Pritchards property — 45 minutes from town — and on inspection discovered the straight, finishing post, grandstand frame, mud-pool and rails, bush shade and bar fence, and a mixture of wire hanging from a gate line which was used as a barrier to reserve the race horses from Sydney in 1937, one of the few people that a box of cockroaches "that might be of interest". It contained cups, saucers and glasses carrying the insignia of the Bush Hook Club.

Michael Crag spent his Sunday afternoon in light scenes, practicing swings and falls so that the would-be damage he may do should.

Charters Towers has the only remaining one-crushing battery in Queensland, and when it turned over for the first time in 30 years its steady "crump, crump, crump" brought the rest of the town to a standstill.

In one of his weekly letters to investors Buddy mentions that his previous film, *Caddie*, had helped to bring the Venus battery back to life. Proceeds from a charity performance of *Caddie* in Charters Towers were given to the local branch of the National Trust. This money and a generous grant was used to restore the battery.

Composer Charles Marwood spent some time on location to get the "feel" of the Clydesdales, walking beside them and watching them work. He had already put together some guide themes and these were tied in the sets to provide a mood for the scene and crew.

On the second day of the river crossing scene the sky blacked over. Mark Eccles and Donald Crombie conferred on whether they would move to another location or wait and see what happened in the weather. Retaining an earlier day would have cost another \$10,000. They decided to sit and wait.

At 3 p.m. the sun burst through. Mark Eccles yelled "turn over!" Three cameras rolled, the horse team lurched forward and completed the crossing of the Barrier. At 4 p.m. the sky was dark again, but it was all in the can, and Eccles's decision had paid off.

The bad weather continued after the river crossing. Donald Crombie began improvising locations, reusing the scrum and transferring outdoor scenes indoors. Scenes that were to be shot in a leather shop and a hotel on the coast were done in Charters Towers.

The weather was so uncertain that on one of the last scheduled shooting day in Charters Towers two old sheets were devised — a 4.30 a.m. roll and an alternative 7.30 a.m. roll. Buddy and the roll sheet was the most complex for the entire shoot and he included a copy in this week's newsletter.

The crew moved to location in a rain forest, near Cardwell, to shoot the logging camp scenes. It was decided to shoot some night scenes in day-for-night, to pick up last time.

The weather was awful. Rain and wind. It was decided to go for broke and shoot a scene in a cemetery the crew department had conspired on the idea of a *twosome*. Within 70 minutes of the shooting having been completed, the sun disappeared and heavy cloud and light drizzle set in.

Tuesday, and Tuesday weather bureau issued

a gloomy forecast: a week of heavy coastal cloud and rain conditions. The bureau agreed that the weather was going to be bad. We needed one fine day and our impending return to Charters Towers made it seem we were facing the devil.

Wednesday, 8 a.m. No one could believe their eyes. A clear sky. By 9 a.m. the first warm signs of the day were in the air. The rain forest looked spectacular, with long shafts of sunlight reaching down through the trees and ferns and filling the clearing. The varieties of palm came into the very consciousness from the crew that the set looked overdone!

Our lesson so far seems from this exercise is not to take any notice of weather forecasts or the locals.

A few days later, a T model Ford truck vital to a scene in the main house had a displaced board on a bridge and ran into a parked vehicle, badly damaging a mudguard and headlamp and, worst of all, breaking the Ford's steering rod. The rest of the day was abandoned.

Crombie began revising the next day's storyboard so shooting could continue, but the Ford would still be required by 11.30 a.m. The required vehicle arrived on time. Saturday preparation Ken Jones had found a retired toolmaker in Cardwell who knew all about T model Fords. He had the parts and the equipment.

It took the toolmaker 90 minutes to put the parts together and install a new steering rod. The mudguard and headlamp had been strengthened out.

Saturday was a big move and the "back of the bush" work was done. An electric's vehicle broke down on the road in Charters Towers. The heavy gear and equipment were needed for that afternoon's filming.

Filming proceeded, but without any light but in a gym.

The crew support was absolutely marvellous. Reaching our provisions, they offered to work on Sunday if the weather was fine, enabling the film to be completed and the crew to return home on Monday.

It was cooler of those 4 a.m. rolls to shoot the dawn scenes we had not been able to get the previous week. A clear sunny sky, followed by a golden sun, greeted us at 6.30 a.m. *



The crossing of the Barkaba River



Catching the right effect: John McSwain with the bearded man

Where did you get the idea for "Love Letters" and how did it develop?

The basis of the film was four letters and a note that were found in a drawer of a flat I had rented in 1912. They were written by a man living in Newcastle in 1939; he was asking for forgiveness of his wife in Sydney whom he had beaten up. The note was clearly written some time before the letters, in it he threatened to beat her up again if she continued to go out drinking.

About three years later, Dick Mason at Film Australia asked me if I could write a half-hour script about life in the city. It was going to be part of a series and they wanted a man in Fitzfield.

I suggested the letters, or extracts from them, as the basis of a script and I wrote out a storyline which they accepted. Megan Wood said I then wrote the script — Megan was the script-editor for the series, and was tremendously helpful.

The series was shelved, but you decided to make it yourself...

Yes. I showed it to Richard Mason and he agreed to produce it. We then approached the Creative Development Branch of the Australian Film Commission.

Why did you think the letters would make a good script?

It wasn't a question of that really, it was more the character of the man behind the letters. That was the inspiration — the germ of the film.

There was a man under pressure who was unable to cope with life. He wrote foolish letters in a language that wasn't his own, and he used Hollywood concepts of love and relationships. They were like letters I had written myself, like a lot of people have. Men behind them were very powerful emotions, descriptions of a life that was difficult and tragic.

How did you construct the character of the wife when you had no information about her?

I heard her on people I had known in Newcastle and elsewhere and from the way he wrote about her. She seemed weak in his presence, but strong and independent by herself. After all, she had run away, though in real life she didn't go to her father but to another relative. She finally allowed him to see her, so she still left for him in some way.

The real woman wasn't like Kim McKelvie, she was much taller and more openly sensitive and vulnerable. She was also very bitter about her husband, who had died three years before.



'Love Letters' and STEPHEN WALLACE

During the past year several low-budget, short features have gained recognition with critics and audiences. Stephen Wallace's "Love Letters From Terah Road", winner of a Gold Award in the fiction section of the 1977 Australian Film Awards, stands out. Its look at a man's attempts to reunite with a wife he has cruelly beaten, is realistic, tragic, and very moving.

Wallace has directed two other shorts — "Break Up" and "Bitter Weather Journey". For a time he worked at Film Australia under Richard Mason, and is presently one of the four writing students at the Australian Film School. "Love Letters From Terah Road" is his first short feature.

In the following interview, Wallace talks about "Love Letters" with Film School student, Danny Tosh.

You have now met the woman when the letters belong to.

I met her under pretty awkward circumstances and I felt a mixture of guilt, curiosity and rebellion. You are probably aware that a reporter from *The Australian* found her in Northgate NSW.

He phoned me the night he made contact and told me she was very upset about the film and was going to sue us. Carol Levy (from the AFPC) and I had to rush there to see her. The reporter, with a photographer, had arranged a meeting at a restaurant. He wanted a story, of course.

So, my initial meeting with her was under the scrutiny of the press, and all I could say was, "Look, I would like to get away from the reporters and talk. I feel very embarrassed." She seemed embarrassed too, and agreed we should talk alone.

Could she have sued you?

Yes. We did not have the rights to the letters and they were used verbatim in the film. The Australian was quick to point this out and accepted to regard us as explorers.

What happened finally?

She came to Sydney and in a highly emotional state — like everyone else — saw the film. But she liked it and said I am very much like her husband. We agreed a contract giving her the rights to the letters and giving her a percentage of the film. Her mother drove to Sydney for the opening night and she liked it. So, I felt quite relieved.

Did the publicity help the film?

Yes. The reporter wrote his story in *The Australian* and it caused a lot of interest. But it wasn't planned that way, it had got very much out of hand and was a strain at the time.

"Love Letters" has been regarded as a very realistic film. Does this realistic style relate solely to the letters or also to your own experiences and dramatic background?

I did try to make the film in a very realistic style. It wasn't a deeply personal film because it was written for Film Australia, for a director unknown to me.

The film was related to experiences and people that existed, and my background is documentary, however slight, and was unselfish. But mostly it was an attempt to make believable the characters that had grown out of the letters.

A lot of contemporary Australian



films depict sexual relationships as sexist because that's how most of them are. In "Terisha Road," however, it doesn't come across like that....

I think that is probably accurate as I don't consciously try not to be sexist. I was mainly interested in the characters, the situation, and the pressures they were under. I think their relationship was sexist, but even that is a result of history, social pressures, etc. No one is free from prejudice.

You are not politically active, yet as a filmmaker in "Terisha Road" you make social comment...

Again, I wasn't overly concerned with social comment in the film, though it certainly was a conscious effort in making some comment. Len is typical of a certain type of Australian. People have called him "western suburbs working class" but he is not meant to be, he is from a pocket in Newcastle.

He is cut off from a background which would give him more understanding of his situation. His difficulties are presented in social conditions not purely in his nature, or in his heredity.

I went to school with many people like Len and even then grew up, it seemed obvious they

had very little chance of coping well in this society.

The film was shot simply, with a limited set or tricky camerawork. How much was that planned?

I had always wanted to shoot the film without fancy lighting from above to create, or technical lens for their own sake. In this sense, the style was very much part of the content. The notes were to act as simply as possible, the camera was merely a sympathetic observer.

The aim was to get the emotion of the situation into the texture of the images, not to leave it as a mental suggestion.

When I went to Britain about eight years ago I thought I knew all about filmmaking, I was very arrogant. I then saw some of the filmmakers at the British Film Institute workshop and I realized that I had dogged myself as with rubbish.

There was a filmmaker there, Richard Saunders, who worked often on his drama films, and he seemed to me to get down to the core of things in a pure way I had never seen before. His style came out of his nature and out of his subject matter, and it all felt in a subtle and intense way.

It is a big fight to avoid stereotyped ways of doing things when you have been trained in an institution like Film Australia or the ABC. The difficulty is to be aware of the conditioning which you have accepted. A lot of filmmakers in Australia have this problem.

Was this the first film you made after leaving Film Australia?

No, I made *Battle Weather* *Jarvis* and *Break Up* both about 20 minutes long. *Break Up* was made as part of a film actors' workshop, ran with a group of actors at the Sydney Film-makers Group. We had been trying to explore problems of "simple scenes in films of heavy able to relax and concentrate for short periods, as it required in film.

You workshoped "Terisha Road." Was that successful?

The workshop part, as distinct from the rehearsal, wasn't really successful as none of us knew each other well and the discussion seemed awkward.

Bruce, Kim, Gail and Jay all came consistently and enthusiastically but we didn't work intensely enough for it to have a really deep effect. It should have been longer.

A workshop is a stimulating thing, one has to be prepared to do apparently irrelevant and ridiculous things, to make a egoistic fool of oneself. It takes time to get people to do that.

Would you use the workshop technique again?

Yes it is, I suppose, only one technique, but it is particularly useful in dealing with inexperienced actors. It is also a way of getting to know the experienced actors but they tend to resist, their values concerned they are necessary, so we paid for them, which is a pity.

How did you go about casting?

Richard Brennan and I made a pre-selection of possible actors and actresses and asked them to come in a video session and do some tests. They were generally given a script to read some days before.

At the video session, they did one or two scenes from the film, and some improvisations, and we matched with various other actors. Anne McDonald came, but two or three times, and to find the mother, actresses were coming back three or more times to do tests.

One of the things that seems to characterize you as a filmmaker is that you try to work with friends, both as actors and crew...

I have always felt uneasy with technicians who I don't know well. But I think it is possible to get to know new people well enough before a production starts if you can't trust people you do know. I reject another alienating device to have a group of strangers making a film with you, and it always shows in the finished film.

Are you happy with the film?

Not totally. There is a major construction fault in the second half and a lot of the dialogue seems a little contrived. Some scenes aren't acted well either, especially at the beginning.

There have been criticisms of the lighting and the sound quality and so some extra I agree these areas are awkward. But the lighting was an attempt at complete naturalism — using as little light as possible to express mood — and it hasn't been received with much understanding.

Only one or two scenes work well for me, and with the others there is always some nagging fault. I don't notice it as an audience (it never seems to be completely satisfied with one's own film).

Was the relatively small budget of \$15,000 sufficient?

I always thought it was more than enough to make the film. Richard handled the money well and we could pay off our bills

though we couldn't have a lot of extras or any expensive equipment or a large crew.

The most difficult thing for me was that we only had two weeks in which to shoot it. It always felt rushed, in fact a couple of scenes had to be dropped because there was no time to shoot them properly, and they looked awful on screen.

The AFC eventually helped promote the launching of the film. Did you approach them?

There happened to be about six or 10 to 15 meetings during made around the same time. Lene Leites, Backroads, Singer and the *Dancer*. Out of it, Queensland and Listen to the Lion. Curtis Levy had the idea that the AFC should spend money promoting these films or they might never appear like so many before them. The AFC put up some money to launch them at the Union Theatre for one week as a series of double bills.

Lachie Shaw asked me, as soon as *Terisha Road* was finished, if I would be interested in a double bill and I and I would, it was from there. We had to pay back the promotion money if we made it at the Union, but we were free to take the money the film then made at the Co-op and other concerns.

Have they helped since with promotion?

Yes, Camas arranged for the film to go on at the Derby in a double bill with *The Singer* and *The Dancer*. They have also offered to finance someone to promote the film independently, but Richard didn't like the idea of having money coming back to the AFC. The Co-op is now distributing the film, both theatrically and non-theatrically, except in Melbourne, where it's going on at the Langford.

Do you have any plans for future productions?

Yes, but nothing concrete that I can talk about. I have been busy this year writing scripts at the Film and Television School, so all my plans were put to one side. But this year I would hope to make a film of some sort, either an original idea or from a script by someone else. *

FILMOGRAPHY

Shorts
1972 <i>Battle Weather</i> <i>Jarvis</i>
1975 <i>Break Up</i>
Short Features
1977 <i>Lene Leites From Terisha Road</i>
Documentaries
1981 <i>Two Australian Girls</i> <i>Three</i>
1982 <i>Broken Broken</i> <i>Girls</i> <i>Home</i>
1983 <i>Into Australia in Canberra</i>



At left: Bruce Brennan at Len and Jay. Right: Gail and Jay. Lene Leites From *Terisha Road*.

THE BROTHERS TAVIANI

Verina Glasner



This year the Grand Prix at the Cannes Film Festival was won by a low-budget film shot on 16mm and made for television. That film, "Padre Padrone" ("My Father, My Master"), is the seventh feature made by Paolo and Vittorio Taviani — the first to win international acclaim.

The Taviani brothers are engaged men of the Left; they are also passionately engaged cineastes. They make no simple conflation of politics and film, and the material they choose to film, though influenced by their political position, becomes as cinema something new, for "film is a very particular way of dealing with reality."

What is probably most impressive about their work is the way it mobilizes all the resources of cinema, not merely those of narrative, or character, in the service of a genuinely cinematic discussion of ideology and ideological argument. They forgo the shorthand of aglipsis and propaganda for a lucid and emotionally bracing handling of complex issues.

All their films tend to concern themselves with the struggle of individuals to enter into a constructive relationship with their society and history.

"Un nome da bruciare" ("A Man Burning" — 1961) shows the attempts of a man who returns to his native Sicilian village to rouse the peasants against the Mafia. "I fuorilegge del matrimonio" ("The Marriage Outlaws" — 1964) deals with Italy's restrictive laws on that subject and was awarded a highly controversial reception. "I sovversivi" ("The Subversives" — 1967) framed a group of individuals, each at a crisis of conscience, against the backdrop of the funeral of communist leader Tagliani.

With "Sotto il segno della scorpione" ("Under the Sign of Scorpio" — 1969), the Taviani brothers' political arguments become more specific. "Scorpio" boldly discusses the struggle between the middle Left and the revolutionary Left in the ambience of the peasant fantasy. "San Michele aveva un gallo" ("Saint Michael Had a Rooster" — 1971), freely adapted from the short story "The Divine and the Human," by Tolstoy, discusses anarchism and the birth of scientific socialism. "Allonsanfán", set in 19th century Italy, explores the tensions experienced by a bourgeois intellectual with progressive and even revolutionary leanings.

"Padre Padrone", in one sense, returns to the theme of their first feature as it too is about a peasant who gains an education and returns to his village (in Sardinia, this time), but it goes much further.

In this interview, conducted in Italian and through an interpreter, Vittorio took the lead and Paolo added succinct comments and examples.

How do you define the relationship between your films and Italian neo-realism?

We were born with neo-realism. Our entry into cinema came when we saw Roberto Rossellini's *Paisà*. As children we lived the experience of the war. We saw that an insupportable situation, such as existed under fascism, could be broken up — in that instance by the war and resistance.

When we saw *Paisà* we saw this traumatic experience of ours proposed on the screen as a film. It's experience we thought was private, common and uncontrollable. We were about 15 years old, at the time, and we decided that cinema would be our life. Later on, neo-realism became very bourgeois and Rossellini and Luchino Visconti took other roads.

In fact, when we made our first film in 1961, we had already begun to embark on a different path. It was then that we decided to detach ourselves from neo-realism in the narrow sense and concentrate on the wider strand of neo-realism that runs from Shakespeare through to Brecht. It was then that we began to read

Navarro and Paolo Taviani during the filming of *Padre Padrone*

Tolstoy, Thomas Mann, Goethe. Leonardo da Vinci says "I am a madrigal. Everyone who came before me was a poet. But by clanking on the shoulders of these giants, I can see farther. Otherwise I remain a madrigal, unable to see past their heads."

You made your first film in 1961, but you had made a number of short films during the 1950s — the film on Mirano, for about six weeks, another on the southern town of Volturno, and, of course, your film with Jeri Lyna . . .

We made those to survive. Our documentaries are totally undocumented. We would have 10 minutes and try to cram everything in. When we collaborated with Lyna on *L'Italia non è un paese povero* (*Italy is Not a Poor Country*), he took one look at our footage and said, "It is beautiful, but it is not documentary."

You would say, then, that your



The young Gennaro Marabito Ferri is left on the mountain where he is to become a shepherd.





The father (Giovanni Addabbo) with the young Gavino after he has been here



Family structure and the son of poor: *Padre Padrone*.

early experience working in the theatre was more relevant to your development in filmmaking . . .

Yes. We began working in theatre when we were 18. We started the Theatre of the Museum in Livorno, writing and directing a play about the 10-year period up to the resistance. As a tribute to neo-realism the actors were all workers from the port. We had been writing scripts that inevitably landed in the bottom drawer: there was a way to write something more seriously.

We brought Gian Maria Volontè, then an unknown stage actor, into film. He played the lead in our first feature, *A Man for Burning*, and in his performance we pushed him deliberately towards the theatrical.

We had a deep hatred for the conventional narrative cinema of the period. As far as we are concerned, the audience must always understand that they are watching a film. They may then become emotionally involved and simultaneously make that experience their own by reflecting on it.

We work towards the delicate balance of maximum emotional involvement and intellectual detachment: the opposite to Rouché. There is a danger in constructing a film that is totally rational, that is not a spectacle.

On a practical level, how do you work together?

Our characters are very different — you could say we are two complementary opposites. There is no division of roles, but constant exchange. No one finds this unusual when one discusses cinematographic partnerships. We simply extend it to the shooting process, alternating each other shot by a shot behind the camera. In New York, Marcello Mastroianni explained how initially he hadn't known which of

us to turn to for advice on his performance when we worked together on *Alleanza*. By the end of the film he had practically forgotten that there are two of us. Of course, it is difficult for the director of photography because we are always ready for the next shot.

How about the actual process of filmmaking, from the initial conception through to final realization . . .

When we have the first idea for a film we are already thinking of the image. When we write the script we write because we already know the image and the music that we will use. We do not see a division between writing and direction though while we are shooting we might change things. We believe that before a foot of film is shot the film is already complete. But then reality always steps in as Elio Gialli in *Suelli* Michael Sind A Rostone, who understands everything while he is imprisoned in his cell, but when he emerges he finds his understanding at odds with reality.

During the making of a film we struggle with the actors, with the location, with the people that are round about, and with ourselves, because we are working in a new situation. This is what makes cinema so beautiful: the fact that it is always in movement. When a film is finished we are not interested in seeing it all over again: it is finally over.

Do you find that the final result doesn't always fit your initial vision of the film?

Strangely enough, yes. If the film has gone well everything returns — perhaps in a different way — to the original concept. We decide to make a film because it seems like the only possible thing to do. The emotion is enormous, as if the world is waiting for us to



Reflections of age: the young shepherd (Giovanni) and as a young man

make our film. When it is finished everything goes back to normal and the film becomes a film like many others.

You discovered the subject of "*Padre Padrone*" through a newspaper report . . .

We were surprised to read that a shepherd, Gavino Lucis, from the mountains of Sardinia, a

virtual mute, who had been left alone until he was 28, became a professor of language. We asked ourselves why this man, who lived in silence, decided to study the science of communication, of sound. He could have become a lawyer, an engineer — anything he wanted to. Instead he chose a discipline that was in direct opposition to his life.

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NATIONAL ASSOCIATION OF THEATRE OWNERS MIAMI CONVENTION

Andrew Phillips

The annual National Association of Theatre Owners (NATO) convention was held in Miami, Florida during October 24-28. As several Australian organizations and individuals were at the conference, it was one of great relevance to an Australian industry looking to break into the U.S. market. Andrew Phillips, who was there as a freelancer with the Four Camera team, sent this report.

For the first time Australia has mounted a concerted campaign to break into the difficult American market. Independent attempts have been made in the past by producers and the Australian Film Commission, but this is the largest and most important campaign attempted so far. Led by marketing director Alan Wendrope, and assisted by Jason Henry of the North American office of the AFC, the Australians faced more than 2000 representatives of the American film industry.

The National Association of Theatre Owners is the largest local exhibitor meeting held in the U.S. - it attracts more than 9000 of the 15,000 screens in the U.S. It takes the closest the Australians could expect to get to the large and lucrative American market in one hit.

The Australians hosted the 'new product' evening and showed a 17-minute product reel containing sequences from *The Last Wave*, *Raw Deal*, *Eliza Fraser*, *JJ Holden*, *Summerfield*, *Journey Across Warrumbarr*, *Deathchewers*, *Storm Bay*, *Out and Kangaroo*, *The Irishman* and *Manga Tote*. It was a highly professional presentation - it was an American welcome - it showed nothing like viewing the real thing. It received a warm response.

Later in the week, *Summerfield* was shown to about 50 exhibitors and made an impression on the audience with the quality of acting and the standard of its production.

Summerfield is a very beautiful film to look at, though many said it was too slow in developing, that its pace was unusual for the American market and, therefore, more

suitable for the art circuit. A similar complaint was levelled against *Pinkie at Hanging Rock*.

There is no doubt that American exhibitors are hungry for exploitable films. The local industry in the U.S. is in a state of crisis because the large distributors have a stranglehold on exhibitors, they claim they need more product, but the deals offered by most distributors leave very little profit for exhibitors and producers.

If exhibitors can get directly to producers and, conversely, producers to exhibitors, exhibitors can then make better deals. But to find an exhibitor who can offer up-front money for advance film rentals, prints, the extensive and expensive advertising this country needs to get a film release, is very difficult.

Earlier Australian films like the *Alvin and Avelyn* series *Aggie* have done well in Canada and the most recent success story, *Orphaned Twentieth Century Det* has managed to break through. The distributor for *Orphaned* is Mike Keller. He has reworked the film with the AFC and the producers, and it has so far grossed more than \$1 million.

Australian films often rely on beautiful locations and a visceral and sexual flavor, laced with obscene Aussie humor, to win an audience. Perhaps that formula works in the Australian context, but the Americans are generally not interested.

For foreign films, including so-called success stories in the French Cinema *Celine*, do well in the U.S. Very few crack from million dollar budgets and almost none are shown outside New York, Los Angeles, San Francisco and Chicago. The money does not lie in these specific markets, it is the middle American screens that need the product and will pay and yield profits. These areas do not want the 'art film' or the panned piece, they want entertainment films and the distributors and exhibitors know it.

Only seven foreign films topped the million dollar mark in the U.S. In the past Canada Cinema is approaching the \$2 million mark, but *Black and White in Color*, the French film which won the Academy Award for Best Foreign Film in 1977, is by no means a smash

hit in American money terms.

Marvin Goldstein, national president of NATO says:

"Actually, I think the market is ripe for the introduction and inclusion of films from any source. I don't think it makes any significant difference as to the country of origin."

"I think the most important thing Australians should realize is that it should be a film that has appeal to everybody, and one that just happens to be shot in Australia. A good example was *Fiddler on the Roof* which concerned the adventures of a little Jewish man in the Soviet Union."

"It played in Japan, Germany, Ireland and Africa, and everyone of those cultures could recognize themselves in it, they felt a sense of kinship and warmth to it because it mirrored their problems, and it didn't make any difference if they were Australian, American or Japanese."

"The universality was there and that is what any film hoping to attract wider audience must have. The Australian film doesn't need language barriers."

"The Australian film industry and its representation are basically an unknown quantity in the U.S. They have not made any noise and they are now calling attention to themselves at the convention."

"I think they will have to adopt a very broad program - it may go in three or four different directions - for introducing Australian films into the U.S. Obviously you have made some films of merit and which should be in the American market. I think it is the merchandising and marketing which you have not done to this point."

Mike Thornhill, representing the New South Wales Film Commission, probably best summed up the Australian presence at this very American convention.

"What we are doing is attempting to bypass the structure to get the film industry going in Australia. We would have no industry, no producers, if we had not bypassed the American distributors in Australia for instance. So we are virtually doing what we did in Australia."

WARDROPE ON MIAMI

What is the AFC's strategy here?

Literally to sell films, which of necessity we are playing by ear. Some of our films are suitable for American cinema release, while others, we feel, would get a quicker, clearer return by going straight to television. They are the two patterns we adopt, but carrying that out is, of course, not easy.

For example, in the past 18 months five Australian films went

into this very important market. Three of them are being released and two are in the contract stage. That sounds good, perhaps in a similar period have five Australian films been aired at this territory, but with an inventory of some 50 films, and a production output of 15 to 17 films a year, obviously it is not good enough.

Can the Australians bypass the big distributors?

We can bring a film to an American distributor and they can

say it's great, but will that great film of American theatre owners in the heartland of the U.S. be accepted? No, they won't even want to look at the film.

The idea in coming here is to meet the exhibitors and let them see some of our films. With *Summerfield* the result was very pleasing, they like the product and asked why they couldn't buy it? This is putting pressure on the distributors.

Would you sell directly to theatre owners?

Confidential on P. 278



GUIDE FOR THE

AUSTRALIAN FILM PRODUCER: PART 8

SERVICE AGREEMENTS - 3

In this eighth part of a 19-part series, *Cinema Papers* contributing editor Antony J. Gittman and Melbourne solicitors Leon Goss and Ian Baffico discuss service agreements a producer will encounter as he enters production agreements for the production crew.

1. Introduction

It is submitted that the producer's agreement with each member of his crew will need to contain certain basic clauses which will reflect the attitude the producer takes to the status of the technician as an employee or independent contractor, as well as setting out details of compensation and certain protective (for the producer) clauses.

These agreements will be simple, may easily be reduced to pre-filled and will differ only in certain specific conditions relevant to the technical grade or class may need to be inserted. It is proposed to deal briefly with these forms of agreement, but to begin by considering a desirable form of agreement for that key technician who stands along with the director and the writer as crucial to the success of the production. We refer, of course, to the director of photography.

2. Director of Photography Agreement

If the director of photography trades through a company, the service agreement will provide for his company to provide his services to make the film which will be decided in the agreement.

If the agreement is with the individual, it should provide, inter alia, for a start/stop date for the technician's services with certain provisions for varying the term of the agreement should the film's opening date be postponed. The agreement will set out the place of the services (whether in Australia or elsewhere).

The compensation clause can be complex. Apart from a straight cash payment (which may be paid weekly, but is in fact frequently paid 50 per cent on first day of principal photography and 50 per cent on last day of filming),

it may provide for a share in the net profits of the film (either foreign or domestic or both).

Certain "per diem" (living allowances and accommodation payments) may need to be noted if the production is a location shoot, and the status of air tickets (first class or economy) will need to be clarified. The technician may provide his own equipment and, if so, the question of the producer's liability for insurance will need to be canvassed. Generally, a lower rate of payment will be negotiated for any pre-production work by the technician.

The agreement will also need to specify that the director of photography is to provide, at no additional fee, certain "incidental services" and to perform the shooting of the film and the "incidental services" with his best endeavours. The "incidental services" include attending publicity conferences, viewing rushes, liaising with the laboratory, printing and grading, and (sometimes) the making of technical notes.

There will be a general grant of rights clause, an exclusive services clause, a clause purporting to prevent the director of photography resorting to injunctive relief in the event of a claimed breach of the agreement by the producer, and a clause granting the producer the right to make certain uses of the technician's biography, likeness and voice in certain activities connected with the merchandising and exploitation of the film.

Many of these clauses may be similar to those already discussed in the talent service agreements or director service agreements in this series. A precedent of such agreement is set out below as Precedent 11A.

Other useful provisions include a clause indemnifying the technician in any action against the producer by a third party arising out of the technician's participation in or work for the producer. There may be resistance to such a clause being inserted, especially if the film is likely to be controversial.

Other formal clauses would include a "pay or play clause" (discussed in parts 6 and 7 of this series), a right of assignment by the producer of the benefits and/or obligations of

the agreement, provisions as to billing, and (often) some arrangements on termination of employment (if the technician proves unsatisfactory).

Some agreements, including Precedent 11A, do not provide specifically for termination and in these cases normal principles of industrial law might be applied with an eye to prevailing union attitudes.

It may or may not be prudent for the producer to include a warranty by the technician that he is a fully paid up member of the relevant union (the Australian Association of Theatrical Employees Association - AATEA) and a proviso that if he is not, the producer is authorized to deduct relevant union dues from his compensation.

Occasionally in specialist technical areas outside present local expertise, the producer may consider engaging a technician from overseas. As in the case of talent, application will need to be made for a work permit from the Department of Immigration, temporary residents section. Certain undertakings will have to be given by the producer. For example, the producer/producer may need to undertake that he will be responsible for any unpaid bills left by the technician after he has left Australia.

The department will not approve the granting of a temporary work permit without the nod from the AATEA, and the Association will only stamp the application if the producer, in addition to demonstrating that there are no specialist local technicians to do the job, agrees to pay the member's union dues to AATEA.

3. Short Form General Technician's Agreement

The short form general technician's agreement is almost a mere memorandum of heads of agreement which the technician and the producer have reached. It is generally simple for the production manager to fill out (for a sample, precedent 11B is set in the subscription service), but certain special conditions may need to be professionally drawn.

Most film technicians in Australia claim to

இரவு டைனகர் தாண்டல்

Geoff Burton

Earlier this year, a ceremony was held in Colombo to celebrate the first 10 years of Sri Lanka's cinema. Since 1967, films have been made in the Sinhalese language. Most of the 350 features produced over this period were in fact copies of the ever popular Indian formula films, produced against painted backdrops in the studios of Bombay and Madras. The language was the only thing that separated Sri Lanka's cinema from that of India.

These formula films of escape and fantasy — usually romantic stories illustrated with songs and dances having little or no relevance to the plot — provided as the people looked to the cinema to provide a brief escape from their day-to-day problems. Of course, it was in the interests of the industry to keep the people content with an occasional escape via the cinema, and the continuance of this style of cinema can be seen as a leading effect of the colonial cultural influences of the times.

The national independence movement led to a cry for realism in Sri Lanka's cinema. The struggle against neo-colonialism, in Sri Lanka as in the rest of the Third World, rejected dependence on the established formula of films and sought a means of expression for the crisis of an evolving new society. For a while the cinema reflected the dual influences of the massive formula film and the efforts of some local filmmakers to trust national and nationalist themes in their films.

The filmmaker, Lester James Peries, guest at the 1977 Sydney and Melbourne Film Festivals and acknowledged as having become more influential than any one person in shaping Sri Lanka's cinema, released his impressive *Peris* in 1956. In this first

feature Peries successfully freed the film from its studio confines and portrayed his actors in real village situations.

Peris was widely acclaimed, but the years of formula film confining on the audiences made it a commercial failure. It took Peries another seven years before he could mount his next film. "My voice lost years", he said then, but his effort had been felt by filmmakers throughout the industry. By the time Peries had produced his previous film, *Gan Peraliya*, in 1963, the realistic trend in Sri Lanka's feature films was well established.

Recently, Peries' films, mostly honest stories of personal relations, have been criticized for lacking social relevance. It has always been acknowledged that his films had broken new and important ground in the establishment of an indigenous cinema, but Peries' critics point to his development of the film's form at the expense of the content. The sensitive reality wanted a cinema that reflected the increasing problems of the society around them and provided an outlet for their own personal message.

A new generation of filmmakers has evolved out of this need to portray the contemporary problems of the masses whose increasing political awareness was demanding access to the country's most influential medium — the cinema.

Dharmasena Pathiraja has been regarded as the most outstanding filmmaker to emerge since Peries. The first film made by this young university lecturer was *Ahas Gawa* (*A League of Skis*), a story of unemployed youth. It was produced with the help of fellow students — all unemployed in the same — on a shoestring budget.

Screenwriter and film critic, Reggie Sewardena, assures that the release of *Ahas Gawa* — announced sensationally the arrival of a remarkable new talent — not only in the fidelity and spontaneity with which

Pathiraja handled his camera, but also in his sympathetic insight into the lives of urban lower middle class youth, unemployed and afloat.

"This level of life and experience was new to Sri Lanka's cinema. And Pathiraja's social realism commanded respect by its refusal to sugarcoat. He left his hero searching and cheering in a May Day procession — but with no suggestion that this was necessarily the final answer for him."

As with Peries' first film, *Ahas Gawa* was a commercial failure but a critical success. Pathiraja's second film *Eya Dea Laka* (*Coming of Age*) won an award for its leading actress at the Moscow Festival.

What is probably Pathiraja's most important film, *Bambura Avith* (*The Wasps are Here*), is yet to be released, but previews indicate that it is "... potentially the film of greatest social immediacy to reach Sri Lanka's screens."

Pathiraja has also made *Pasamala*, a film in the Tamil language, and is currently shooting *Pana Diga* (*Along the Way*). *Pana Diga*, an original screenplay by short story writer Anith Thakosara, is the story of a girl who finds she is pregnant to a rapist of a married man. The two follow a difficult pursuit of the 3000 rupees needed for an abortion. With only 400 rupees left to find, he tries his luck at gambling, inevitably losing the lot in the process. In a reversal to the traditional answer, he decides to marry the girl.

The following interview with Dharmasena Pathiraja was recorded on the set of *Pana Diga*. Translating and assisting with the interview was Samia Abeysakera, production manager on *Bambura Avith*.

This interview was recorded during the rule of the Bandaranaike government which has recently been voted from office.



Pathiraja directing Vijay. Kamal—there's a scene from *Paisa Bida*.



Donald Kowarsky in suit cover during the shooting of the *Krishna Raj* television serial.



Pathiraja, Ganesan, the second actress director, and film maker (Vijay).

Critics have said that your greatest technique as a director is in the handling of actors. How do you regard the actors you work with?

Pathiraja: Film is a director's medium. Actors are for me to use. I won't let them interpret what they want in the characters.

Is this why you use so many non-actors in your films?

Pathiraja: Yes. It is possible to work this way in films, in drama, is not possible. Sometimes I decide not to give scripts to the actors as they stop them coming on location with a lot of their own ideas. I take them onto the set and tell them the situation they will be playing, that the reactions should be somewhat like this and so on. Then I leave them for a while to think about it. The total character is in my mind.

Do you find this method satisfactory with professional actors?

Pathiraja: There are two categories — the trained actors and the non-office stars. The stars are very difficult to work with. They are not trained; they are just used to provide the glitz. But with good actors like for example Ganesan and Malini



Director Chinnappa Pathiraja with producer Thala Ganesan.

Footsies, it's possible to get what you want.

Comparisons are often drawn between yourself and Lester James Peries. Peries, in the 1950s, broke away from the established studio format and took his cameras into the streets and villages. Now there is a revival in your film which is breaking even more ground than Lester's films. . . .

Pathiraja: Yes, particularly in terms of content. Our problems from the beginning up to Lester, was the form — it didn't change at all. Then came the change and you can see it, over about 10 or 15 films, but we can't really call these films realistic.

Abeyskera: As far as content goes, these films are limited. This is what a lot of us have always felt.

Pathiraja: This is what we should talk about — the limitations of Lester's selection of films. I am not saying I am antisocial, but at the same time, I am aware of the new social problems.

Abeyskera: Technically, I think we have quite a few people who are competent filmmakers. Films are much better than they used to be. But I think they are still not good in content. Only a few people are aware that cinema should have some kind of social

awareness, some kind of social content.

The film being shot now is your fifth feature. Of the four completed films, one has been released successfully, although a critical success, failed commercially. A second film has just been released and it's too early to judge its success. Yet the five films have been made virtually one after the other. Lester's first film was also a commercial failure, and he had to wait seven years to make another. What has changed to make this situation possible?

Pathiraja: The second film came to me by chance. The actor Wijaya brought the film to me — I didn't have to look for a producer. The film got good publicity after Malini was her award at the Moscow festival. By then the State Film Corporation was established and had started a loan system.

Abeyskera: Pathiraja was able to begin his third film only because by that time the State Film Corporation was willing to finance films — they give 60 per cent, or something like that. He was able to begin shooting *Bandaru Avith* and show Thak who had been done, and he was willing to contribute the rest of the budget.

I think a lot has changed since 1956 when Lester made *Kakawa*.

Audiences have changed, so have producers.

Pathiraja: A lot of finance now comes from a class of new-rich middle class (middle class) who have replaced the traditional bourgeoisie, and who are making film for prestige, as a method of establishing status and class. Even Lester is making more films these days. His movie has prestige, it's good for a start-up to have his own label behind it.

Abeyskera: After the political and sociological changes that ended the aristocracy, the new rich emerged making money from the tourist industry and things like that. Of course, they had the support of the government in power. Also, I think over the past few years people have begun to value their foreign films and not the only ones that can be commercial success. Up to two years ago a film needed two fights, seven songs and two dances. Lately, we have had a few successful films without any of these ingredients.

In "Paisa Bida" you plan to use three songs. Is that a concession to the box office?

Pathiraja: Not really, because I use the songs differently. One is for background, another is the theme — a title theme. I like to use the songs as I would in a drama.

But the audience would still feel a little cheated if they didn't get a couple of songs . . .

Pathiraja: Yes.

On your next film, you will be director as well as producer. This has been made possible by the State Film Corporation finally financing the film. Will this enable you to be free of all the usual influences from producers and investors?

Pathiraja: Yes. I can do what I want, the Corporation won't interfere, especially in the content of the film. Of course, I don't know what the censor will do. The censor board is political, you know. We are not allowed to talk about controversial subjects — such as politics, religious problems, morality. The Corporation and the censor board across all the scripts.

Does this censoring process happen for films that the corporation may not be investing in?

Pathiraja: Yes, it happens for all films.

As an independent filmmaker, does this process worry you?

Pathiraja: We are totally opposed to it.

How did you come to make your first film, "Aana Guvva"?

Pathiraja: I collaborated in writing the script while studying at the Peradeniya University. It was really interested in low-budget films that broke away from the commercial film framework. It's a film mainly about unemployment among a group of young men and the kind of problems they come up against.

Abeyskera: At that time, I think, many of Pathi's friends were unemployed. In fact, Pathi was unemployed, too. They were all going through the same problems, and it was a film about those experiences.

Pathiraja: I remember we were staying in a very rough building. There was not much to eat and we had no money. We suffered a lot, and I think that experience came through the suffering.

Abeyskera: As a film it took about three years to complete. The man who revealed to the film was the brother of a friend. He was not a rich man, he gave what he could, when he could. I think it was the first film made in Ceylon where everyone worked just for the love of it.

Your film all seem to be shot in a straightforward, conventional manner . . .

Pathiraja: I am not interested



Dishevelled Pathiraja's Coming of Age

in effects, tricks or gimmicks. We work to find the right composition, to accommodate the movements of the actors. I believe in covering from one angle usually in one shot. There shouldn't be a need for alternatives. I don't believe in master shots and close-ups as such. Sometimes I start with a black frame — this is a device I like — and then the action continues onto the frame.

Do you work with a shooting script?

Pathiraja: Oh yes, I have done. I hate papers really, and although the film is clearly plotted in my mind, I never work to put that closely so it could be prepared as a shooting script. There was a shooting script for *Bambare Avith*, with shots numbered from one to a thousand. It was well visualized, but it was a problem. The script was a constant headache for me — I always had different ideas. Finally, I threw it away.

How do you feel about changing dialogue in a final script?

Pathiraja: Sometimes, some words and lines come easier for certain actors. I write most of my scripts, 40-50 changes are no problem. However, those writers I am so good friends, so we can work together on any changes.

Which films have influenced you most?

Pathiraja: Very early on, I saw *Last Year at Marienbad*. That film was a shock to me. I want to see it with David Karunaratne and we talked a lot about the shots and the technique used. It was three years before we started our first film, and we spent a lot of time looking at many films, discussing and learning. They were mainly French films, then a lot of Polish films became



Karunaratne and Indira Abeyaratne in the scene from Para Para, where they have to cough money for an abortion

available.

Do you feel very restricted in having to shoot all your films in black and white?

Pathiraja: Well, this is a problem with our foreign exchange. Unfortunately, we are not able to get the funds to import color stock. So we work in black and white and make the best of it. Sometimes the look of black and white is very appealing — there often seems to be much more depth, which I like. I think there are some stories where the use of color would be a distraction, which is not to say that I wouldn't like to work in color.

What are the biggest problems facing a filmmaker in Sri Lanka today?

Pathiraja: I think the producer is the biggest problem. Finding him and keeping him satisfied, without having him interfere. And then there is the State — the existing system, the censor board.

If it was not necessary to have your scripts vetted by the Corporation and the censor board, what films would you make?

Pathiraja: I would like to make political films. But there are so many subjects we just can't talk about.

Abeyskera: Pathi's films, especially his animal scripts, are always full of things he can't do. Even *Bambare Avith* had many ideas that have become impossible to film because of government restrictions.

Were the changes brought about by a government directive?

Abeyskera: No, Pathi feared the likely problems and made the changes to avoid conflict.

Pathiraja: *Bambare Avith* is

mainly about the setting up of a police station in a village where there had been no police station before. Originally there were some of armed police living over the village. There was one policeman who was determined to protect the people. The film ends with the arrival of the van and the police getting off. I couldn't take it further than that.

In that case it seems the restrictions are extensive by leaving the ending ambiguous. Depending on your own particular values, you could take the establishment of the police post as either reassuring or disturbing . . .

Pathiraja: Yes, that's what we need to do, to be able to survive.

Abeyskera: The point of the film is that Pathi knows problems aren't solved by setting up a police station. If Pathi had been able to do it the way he originally wanted, maybe it would have had a little more power, and it would have impressed more people. As it is, the film is sort of soft. Pathi should have gone further, but he couldn't.

Pathiraja: I don't want to change the intensity of the people, or anything like that. I have no manager for the people. I just want to be able to discuss the different situations that exist.

Abeyskera: People are being exploited and sucked dry, and no one has a chance even to protest, or question what it is and why it is happening. Important things like labor disputes, strikes, trade union problems, you can't talk about them.

In addition to your fairly prolific filmmaking activities, you have a full-time lecturing job at the Jaffna University. Can you see the situation arising where you will become a full-time filmmaker?

Pathiraja: When I was a lecturer at Vidyasastra — another university — I was discredited and had no job. At that time I wanted to be a full-time professional filmmaker, but there were no producers and I failed. In fact, I was without a job for about two years.

Abeyskera: The irony of Pathi's position was that at the time he wanted to make films there were no producers. He applied for this lecturing job, came here, and then there went three films.

Pathiraja: I don't want to be a full-time film director. I don't want to lose my academic career, because I feel it helps my filmmaking. Every time I go back to it, a position rises, you know. As a lecturer I read a lot, do some thinking and come back to filmmaking quite refreshed. *

Box-Office Grosses*

TITLE	Advertiser	THIS QUARTER 2.7.77 to 29.10.77						LAST QUARTER 2.7.77 to 26.10.77						TOTAL \$ TO DATE							
		SYD.	MELB.	PTH.	ADL.	BRL.	Total \$	Rating	SYD.	MELB.	PTH.	ADL.	BRL.	Total \$	Rating	NSW	VIC	WA	SA	QLD	All States
Storm Boy	SABC	112* 230 626	117* 360 845	111* 10 328	117* 10 380	101* 77 033	828 937	1	—	—	—	112* 88 083	—	88 083	5						
Growing of Wreath	RS	110* 150 887	110* 170 314	—	107* 82 674	107* 60 238	433 610	2	—	—	—	—	—	—	—						
Don's Party	MCA	101* 40 898	117* 187 808	100 28 000	—	100 42 953	379 080	3	100 13 937	110* 310 073	14 302	35 058	—	360 040	1						
High Railing	RS	110* 79 346	110 69 034	120 82 087	101 80 792	101 80 374	268 583	4	—	—	—	—	—	—	—						
Purchase Show Men	RS	111 80 715	101 30 784	101 36 584	101 30 784	101 30 099	178 147	5	—	—	—	—	—	—	2						
Plots at Hanging Rock	SUO	107* 43 042	107* 43 053	110 18 200	117* 28 486	101 31 850	168 001	6	—	—	—	—	—	—	—						
Journey Among Wreaths	GPO	110* 17 034	107* 30 328	107* 32 870	—	—	133 280	7	—	—	—	—	—	—	—						
Summer Gold	SUO	107* 44 034	107* 21 045	—	—	—	67 813	8	—	—	—	—	—	—	—						
Don's Progress	RS	110* 8 556	—	101 14 856	—	—	18 880	9	111 8 138	110 12 043	110 68 480	—	—	80 089	3						
Deathchekers	RS	—	—	111 10 240	—	—	18 947	10	—	—	—	111 1 088	—	1 088	13						
Rise Deal	SUO	—	—	111 14 542	—	—	14 143	11	—	—	111 95 818	—	—	11 079	9						
F-J Holden	GPO	—	—	101 10 420	—	—	10 421	12	101 33 067	101 10 879	—	101 8 270	101 8 830	64 140	4						
Cathie	SUO	—	—	101 10 238	—	—	10 088	13	101 18 388	—	110 2 278	N/A	—	15 888	8						
Autosales Total Foreign ¹ Total Grand Total		176,718 3 107 488 3 884 126	201 381 2 812 051 3 713 942	228 881 762 720 1 594 754	170 750 767 096 907 696	288 084 1 421 883 1 894 618	2,622,885 8 646,117 11 868,362		176,634 2,850,746 5,198 678	288,084 1 374,896 5,695,080	515 986 814,725 1,608,211	68,388 814,725 1 008 035	14 394 884 350 898 123	762,810 5,501 730 6,264,278							

- Box office (Weekend) of selected films have been awarded Cinema Pujari by the Business/Box Office group on the basis of the following criteria:
 - The figure is for the 84 theatre office period of all foreign films shown during the period in the areas considered
 - Box Office figures are not available

[illegible]

TITLE:



PICS

**MOTION PICTURE
SUPPLIES PTY. LTD.**

CAMERA:

16mm double system production **ECLAIR, NPR.**
16mm hand held **ECLAIR, ACL.**
16mm single system **ECLAIR, ACL, SS.**
35mm double system telescope and
academy **ECLAIR, CAMIFLEX.**
35mm hand held **MOVIECAM.**

SOUND:

STELLAVOX SPB.2: dual track sync
recorder **AMI-48:** 5-channel mixer
MAGNASYNC: transfer recorders, insert,
dubbers reproducers displacement
recorders and reproducers.
MICRON: radio mike transmitters

GRIP:

LOWEL: link location systems **MATHEWS**
and **RDS:** for gobo's, stands, flags, cutters,
pole-cats, scrims, nets, sunscreens, clamps
and grips **MILLER** and **QUICKSET:** tripods
TVP: dollies **LOWEL** and **TVP** sound booms.

LIGHTING:

Flicker free HMI fresnel and open face focussing heads **LTM 200, 575,**
1200, 2500 and **4000 KOBOLD** fill lighting **575** and **1200** Portable
lighting systems **LOWEL** TOTA and LGO yellow heads **LOWEL**
SOFT lights and OMNI lights Battery driven **KOBOLD** HMI sungun
Colour control and diffusion by **ROSCO** cinegel.

STUDIO:

Grid and hanger systems by
RDS and **LTM.**
Studio lighting fixtures by
RDS, LTM. Colour effects by
ROSCO SUPERGEL TVP
studio dollies and booms

SETS:

Paint by **ROSCOPAINT.**
Cladding by **ROSCOTALIX**
Drapes and costume effects by
ROSCOGLAME. Mosaics by
ROSCOLENE. Breakaways by
ROSCOBREAKAWAYS.

LAB:

NEILSON HORDELL & OXBERRY
for effects and step printers,
liquid gates by **OXBERRY.** Test
equipment by **HOLLYWOOD**
FILM CORPORATION. Standard-
isation by **SNPTE** test films.

POST PRODUCTION:

PREVOST 16/35 combination editing tables,
MOVIOILA flat bed and upright editors. **ACMADE** pic
synchs. **EASTON** synchronisers and winders. **HFC** and
CIR splicers. Mylar and acetate splicing tape, horses,
benches, trimbins and scissors

EFFECTS:

OXBERRY animation stands from super 8 to
computer controlled master series with aerial
image **NEILSON HORDELL** super truck front
projection systems and animation stands
with aerial image **FAX** 16mm low cost
animation stands

TALENT:

A.R. Andy GIBSON
HUGH KINGSLEY
ROSS OGILVY
IAN McAULEY

sydney
melbourne
brisbane
perth

26 1961
62 1133
52 8816
325 2910

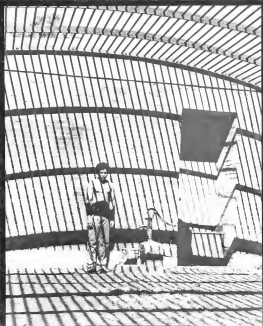
LOCATION:

H.Q. 8 dungate lane sydney 2000 telex
77 city rd, 4th melbourne 3205
26 baxter st. latitude valley 4006
121 hill st, east perth 3205

AA 26684
AA 30912
AA 42054
AA 93582

PRODUCTION REPORT

**The
Chant of
Jimmie
Blacksmith**



FRED SCHEPISI

Producer/Director/Scriptwriter

Why adapt Thomas Kennedy's book?

It is something that is normally against my principles, because I believe work of art is a particular medium should stay in that medium. I don't believe it is translatable. There are some notable exceptions, but I think they are almost always films which are quite different to the book — Grace Walker's *The Trial*, for example.

So, I was very wary. However, I believe Thomas Kennedy wrote the book with it being filmed in mind. It is a very visual book, though when you try to break down and transfer it into film, it is an extremely difficult proposition. There are just so many things in it that you can't do in film — newspaper reading would be the simplest example.

As well, Kennedy is such a precise writer that in one sentence, he can give you a balance between black and white feelings and sympathy for a character, and that you can't do so easily in film.

What I did was to read the book again and again until I found what he was about. I then put that aside and tried to find my own justification for it, treating it as if I was writing it myself.

What attracted you to the book in the first place?

The subject matter. I think it is a great story, one that is extremely relevant today. I believe it is the kind of story that can reach people on a mass level, and also say something that needs to be said in this country.

In the film's concern on racial matters a universal one, or one relevant largely to the Australian situation?

It is universal; it is about half-castes, of being black and white, and about being torn between two worlds, two cultures. That is a situation that exists everywhere, and I think the non-white of it is the same. I am sure black audiences world wide will go crazy for it.

However, the film isn't specifically one-sided. The book tends to paint all the whites as racist and out-rigged, and I don't believe that they would have been, they were just acting the way they knew.

We are a lot better educated now, but we still treat Aborigines about as badly. So, it is still a

Thomas Kennedy's *'The Chant of Jimmie Blacksmith'* is one of Australia's few great novels. It tells the story of a young half-blood Aboriginal who leaves his tribe to make a go of life in a white man's world. Confronted by pressures he cannot control, he explodes in a fatal "declaration of war".

Schepisi started his career in advertising at 15. He then took charge of television production for one advertising agency before joining Cinesound Productions, Victoria, as manager in 1964. Two years later, he took over the firm and formed his own production house, The Film House.

Schepisi's first fictional film was *"The Priest"*, a half-hour episode from "U.S.60". *"The Devil's Playground"*, which followed in 1974, was a financial and critical success, and was the second Australian film to be invited to the Directors Fortnight at Cannes.

In the following interview, conducted by Australian Film Institute executive director David Roe and Scott Murray, Schepisi talks about his direction, the logistical problems of shooting a \$1.2 million film over 14 weeks, and his handling of actors.



question of what is the norm for society.

What effect will this de-villainization have on the dramatic tension?

I am not actually de-villainizing them because what they were doing was wrong. Rather, I am trying to humanize them, showing that they could have been you or

me.

Also, it is not only a black and white thing, it is the story of an underdog, of a person who is trying to make a go of it and isn't allowed to. Now that problem relates to probably 50 per cent of our society.

The pressures on him are, therefore, not particular to him being a half-caste...

Correct. Apart from color pressures, the fastest on him was the same that would apply to any person who is poor or disadvantaged.

I hope from a commercial point of view that the audience won't be thinking of him as a black guy, but that they will be seeing three thinking of him as like themselves, trying to get somewhere in the world.

Given the Australian public's attitude to Aborigines, do you see a problem in trying to create sympathy for the character?

Would you say so? (Schepisi holds up a photo of Tommy Lewis). With a guy who is as handsome and appealing as that — I don't think so.

Of course I was concerned, but while I was sitting here and talking to you about audiences, in the end you can only make a film for yourself. You have to make it to pose a subject and to the way you finally feel.

You can't be worried about whether the audience needs violence, sex or whatever, other than in terms of letting them know where they are and what they are meant to feel. Obviously it is no good thinking a film without any aspects to it — you need some consideration for the audience — but since there is no way of really knowing, you just do what you feel is going to create a real experience.

How have you handled the violence in the film?

The way I like to put it is that it is more *Soul Bait* than *Sin*. Perhaps that. I think it will probably fall half-way between the two because though I have tried to make it and do something different, in the end you have to front it head on. You can't avoid it because that would be like having sex without an orgasm.

Incidentally, I do think a lot of American films tend to avoid a lot of things on an intellectual level. They think that the audience knows what is going to happen so they don't tell them. What they should do is tell them on a physical level.

Do you think it is an intellectual decision or a refusal to face up to things?

It is a mixture. I have fronted up to this problem a million times. Will I lose this argument, or will I leave it out, because everyone will



Divide his role as a police officer. Beatty is constantly subjected to doing unusual tasks.



Rex Beatty as Ford, with his brother, Jonathan Beatty.

know that it's coming? And each time I have had to say to myself, "Come on, it's a physical thing, it has to reach its climax."

So, I looked up to the reader and it's going to be devastating. I think they will have to wear neckties at the premiere (laugh). I think, it even gets to me.

Have you used special effects?

We have tried to do it in a bloodless manner. If there is one thing I am overconscious of in films it is ghastly make-up and blood. You would find my red face, though what you will find will be pretty bloody terrifying.

According to Ian Baker, the film takes a panoramic view of the Australian countryside. How far apart, and if so, how do you react to the claim that this is poor box-office?

If people say that, they are misunderstanding the value of some of the elements of Ryan's dialogue. Doctor Zhivago and Lawrence of Arabia. What has meant — and certainly it was my intention — is the patting of human skin with a suit. It's contrasting things by color, say, from a tiny house in people who are having, what is for them, the most beautiful view in the world. Sure 200,000 Pakistanis could get wiped out in a tidal wave, but there is something in human nature that makes one feel less about that than if you told me I was a dick-head. We are trying to put that kind of feeling in souls.

After completing "Backside", Phil Noyce suggested that only Australians should make films about themselves. Were you



Tommy Lewis as James Blacksmith.

conscious of such issues?

I thought for instance that I should have black interpreters with me so that when I was expressing something there would be somebody who understood the actors' gestures and who would be able to interpret these feelings for them. Then when they acted the scene, the truth would come out and that would be exciting and difficult.

But I then discovered, if you spend enough time with your particular actors, you will find that truth without interpreters.

I would echo my situation to that of Roman Polanski or Miles Frenson directing in the U.S. They must have had enormous language and culture barriers, but they were able, by being with the people, to break through them.

You used an actors' union as well. . .

Yes, Michael Cornfield. We had heard of his work on *Storm Bay* and in theatre, and as our black stars had never done any films before, we used Michael to train them.

Finally, I went through the script with Tommy and Freddy, and my wife gave them systems by which they could learn their parts. Then

Michael gave them exercises on the emotional areas that we wanted he took them out horse-riding, to greenhouses to get fresh, to get them to run and hardened up their feet in the cold — all those moments of it.

He then did exercises where they interpreted each line with gestures. He was really preparing them for me. It is a great way to work, and Michael did a fantastic job.

What made you decide on Tommy Lewis for the lead role?

Rhonda and I were at Melbourne airport, on our way to the opening of David's *Playground* in Perth, when I noticed Tommy passing by. When I came back from checking my tickets, Rhonda, who was in the coffee lounge, said, "That guy over there is fantastic." We talked about it and then I sent her over. So in the reverse of the normal role she did the "How would you like to be in films?" line, I think he just about died.

She talked to him for a while, then I went over. He was going to Darwin, and when he came back he was in a bit of a funk to our surprise — we thought he would probably be too shy.

I put him through a very heavy test. I stood him in the centre of



Home on the run.



James, with his brother Alan (Freddy Reynolds) while on the run.

the woods and set up the cameras and lights. There are officers everywhere with cameras going, and I told people to keep walking through the shade.

I made him do some things on video tape, then I walked away, taking him to go through them again 10 times with someone else. I then came back and made him do it again.

I was trying to create as much confusion and pressure as possible. We did this for four hours, he stood the lot and was actually improving. We then knew he had to be good.

And the other actors. . .

Tommy wanted me to meet his friends from the Swinburne Tech, so we went to a party at John Morrison's place. He didn't know Freddy Reynolds, but Freddy came as a guest of somebody else and when he walked into the party I took one look at him and was Rhonda. "There is Marc, let's get him." We had a lot of trouble getting him, though.

How long was the shooting schedule?

We did 11 weeks with a major crew, though there were times when that when we should have been working with a smaller one, but the logistics just wouldn't allow it. I think it would have been better to take another week and work with a smaller crew all the time.

On top of that, we had three weeks with an almost full-crew, one day with a semi-crew, one day with a semi-crew, one day with a semi-crew, and a couple of days with the cameramen and two assistants picking up little extras it was terrific.



What was the reason for the long shoot?

I wanted to go to a number of different country locations and they were spread all over the place. We went from Dubbo to Gulgong, Scone to Armidale, Kempsey to Dorrigo, Bundarra down to Mudgee, and then back to Melbourne. Now that takes a lot of time, and that was one of the reasons for the long schedule. Another, was that no matter what our base was we would have at least three hours travel to and from the locations. That starts from when you leave base to when you arrive back, so that left us with six and a half or seven hours for actual shooting.

So while it seemed a long schedule, we were still doing two to two-and-a-half minutes a day. And if you want good light for all those things, you need the time to do it.

Why would you have preferred a smaller crew over a longer period?

I find big crews have a lot of time to sit around and do nothing and the minute someone has nothing to do they start to slack off. They whinge about yesterday's motel or last night's dinner and it builds and builds.

When you have a smaller crew who are all helping one another, they are constantly involved and become part of the film. They have less time for bitching and whinging.

What is the film's final budget?

The budget is — the world will be surprised to know — still \$1.2 million. We are in fact \$75,000 over budget, which is the amount of the preliminary PR budget that we never had in the budget but which we later tried to squeeze in. And most of that is coming back through the Department of Trade.

As well, we suffered an insurance claim today, and we have yet to sell off our props and wardrobe. So, we are likely to be under-budget, which I think is fantastic.

It is certainly contrary to the

rumors of \$1.8 million.

I would like to say something on that. When the industry grows up and stops waiting everybody's film to be a disaster, particularly the big budget ones, then we will really start making money. The rumors that went round before the film started have caused it to be made possible, particularly with the AFC and our private investors.

Anyhow, I believe in on-set budgeting in the first place, and with everything that happened to



Jackson Thompson in *Roy*. Neville who adapts Jimmie as he goes

us, thank God we had Roy Stevens out from Britain.

He was production manager.

Associate producers will be his title now. He had the capacity when we moved to an area to say, "Look, transport is costing us so much and since this is a beautiful area, let's dig in and find some of the things that we have in other places and showcase a movie."

He was able to contain the film in an extraordinary way and certainly no one in Australia would have been able to do it.

Most people here see a bit up themselves at the minute, they do one job as production manager or assistant producer, then they want to be a producer. This is causing disasters across the industry because almost everyone is going over budget. That is one side of the picture.

Flexibility is another thing people in this country cannot understand, particularly big crews. If you see a great shot, you must get it, no matter. It is irritating what it says on the call about, because you may never see it again.

People have a disease for wanting to make a film for a price, in so many weeks and with so many people, and that is all that counts. It isn't all that counts.

If, despite my efforts to contain it, my film needed to go over budget \$100,000 to lift it from being an ordinary film to a great one, then I would have spent the money. That is the other side of the story.

Continued on P. 299

IAN BAKER

Director of Photography

What was the photographic style you were after in "Jinnemie Blacksmith"?

I have always tried to light everything as naturally as possible, as with the interiors I attempted to create the lighting of the period. The rooms are dull because there was not a lot of interior light, and at night I have based the lighting on kerosene lamps which were the only source of artificial light on backlot sets.

There was electricity at the time, but we only used it in one big city sequence. We tried to make the exterior sequences look as spectacular as possible by shooting in the most dynamic time of day.

Do you, therefore, prefer to shoot all the night sequences night-for-night?

No, I like day-for-night and I think you can get incredible effects with it. And often these effects are very hard to light night-for-night.

In "Jinnemie Blacksmith," the best night-time scenes, as in "The Devil's Playground," are day-for-night. Night-time isn't shadows and highlights and low lights, it is just a general ambience of soft light and you get that kind of ambience in the day time.

Yet you have shot night-for-night on "Jinnemie Blacksmith"...

Most of the night-time material is night-for-night. One reason for this is that in most of the night-time sequences there were fires, and to get an exposure where the fire burns out, you have to do it at night because the fire cannot dominate that ambience of light in a day-for-night situation. After all, when you are in the middle of nowhere and you light a fire, all that you actually see is the fire — everything else goes black.

Were you able to use such actual daylight as the interiors?

I did on "Devil's Playground" because we worked with spherical lenses. On this film we worked with anamorphic lenses which create depth of field problems because for every focal length in a spherical lens, it is doubled on an anamorphic lens, so a wide-angled spherical lens is 18mm, the equivalent anamorphic lens is 36mm. Therefore, one has less depth of field.

One method of getting away

After the release of "The Devil's Playground" in 1976, Ian Baker immediately became recognized as one of Australia's top cinematographers. Despite only a few years of industry experience as a cameraman at Fred Schepisi's production company Film House, Baker had achieved considerable technical skill and an already distinguishable style of low-key, natural lighting. However, until he and Schepisi rejoined for the "Chances of Jinnemie Blacksmith" in 1977, it remained his only feature, Baker concentrating on commercials and the setting up of his own Melbourne-based production company.

The shooting of "Jinnemie Blacksmith" is of particular interest because of its lengthy schedule, its use of remote outback locations and its turn-of-the-century setting. On location, Baker used a Panaflex camera with high speed anamorphic standard lenses, a Panavision zoom lens and an 800mm telephoto lens. He also used the Panaflex on several sequences.

In the following interview, conducted by Scott Murray, Baker describes his experiences on the film and elaborates on his theories about natural lighting.



with fast lenses, as in Barry Lyndon where they used 1.4 and less apertures, is to place all your actors, wherever possible, on one plane. But we compared in a

different way. In several scenes we had people placed down the length of a room, that meant, on some of our medium close-ups we needed T-stops of up to 8 to give us the required depth of field.

I couldn't work in my usual way of using natural light from windows. We had to add light to make it look natural. We were working in turn-of-the-century buildings, which were not exactly endowed with huge windows or doorways, the rooms were also

small. Small windows, tiny rooms, low ceilings and anamorphic lenses do not make for easy working.

Sometimes we even pushed the film a stop or two in situations which we couldn't light sufficiently. Generally I don't do this, and didn't on "Devil's Playground," but it has been quite successful.

That was because you couldn't get an exposure...

Because it was becoming such a huge problem during that extra stop of light needed to get the depth of field. We also did it on

some of the rainforest night-time sequences, like the Aboriginal camp, where getting that extra stop would have meant dragging in a million extra lights.

Were the locations actual buildings rather than sets?

Yes, every building was an existing one. All were in New South Wales with the exception of two in Melbourne. These were either in original condition, or had to be reconstructed by our art department.

How hampered were you with respect to building grids, etc?

A great percentage of the buildings were derelict. They were not National Trust buildings where you can't nail anything up. We went through that problem with "Devil's Playground," but on "Jinnemie" we were lucky enough to be able to construct grids, we even nailed our part of the ceiling in some places so that we could put cables through. Often we could only light from the ceilings, as when we did 360-degree dolly movements in the one shot, or wide-angle shots encompassing most of the room.

What sort of lights do you prefer for interior set-ups?

I like to use big lights located wherever possible. I avoid direct light, although for the first time I was forced to use a just to get an aperture sufficient to solve a depth of field problem.

We started out with the hope of using new HMI lights, but there were problems getting them flown in, so we had already looked out of arc-lights, so we ended up using a wall of track-brays.

Do you use filters?

I haven't on either of the two films that we are talking about, except for straight daylight correction filters. I think filters are too cheap, but I would rather try and achieve the scene effect with light because it goes back into what I said about everything you put on film having to be natural.

I am asking here looking if you now and you look a particular way if I have to photograph you in this natural set I will make you look as natural as you are now. Putting a filter on you, or doing something around with a direct light behind your head is just ludicrous.

You live in a natural world, so



when you go to a film you should step into that world, it should look as natural as if you were living with those people.

Have you ever experimented with techniques such as post-flashing?

Before *Devil's Playground* we did flashing tests with one of the Australian labs. We put the thing under control as far as we could, but the lab needed to put in a lot more work into giving us an actual graphic note with percentages of flashing. So between then and us never having done it before, it didn't quite reach the exact technical level we needed. But that was four years ago.

I think one of the most interesting things happening today is the Cernosek process. I think I would have used that a lot if one did not have to wait 10 days for negatives to come from the US.

Was the power supply a problem in the south?

We used generators for the

film. "There is a big shoring sequence and everyone comes out from behind where they are that."

come film — even on the two Melbourne locations.

What problems did that cause for the sound department?

It shouldn't have, but the day before we were due to leave our big generator blew up. We had to get another one quickly, and the one we found wasn't made for the film industry — it was a silent generator for some big industry set-up. So the technicians had a difficult time each day having to re-locate the generators and run a lot of cable.

Did you have any problems with drop-out or fluctuation in the cable?

Occasionally we had trouble with drop-out which created a yellow light on the screen. That I generally laughed off by claiming that since all interior light was

from kerosene lamps or candles, it should have a yellowish effect anyway. It was an easy way out.

What was your technique for making a kerosene lamp look like a light source?

I started out on the film by saying to Wandy Dickson, the art director, that I would always use kerosene lamps with actual wicks because I felt they couldn't be classified realistically.

Once again I knew we would have problems with getting exposures, but I didn't realize the problem was going to be as great as it was. A general wide shot interior aperture, for example, was usually from $f/5.6$ to $f/8.3$. We couldn't, therefore, use the kerosene wicks because they wouldn't register. So, and production we had to classify all the lamps.

We put tiny globes with yellow

filament into all the practical lamps and lightly sprayed the glass mantles in white. The globes were then wound up on the mantles so that they would burn out.

"The Devil's Playground" was notable for its control of color. Did you attempt a similar approach in "Jimmie Blacksmith"?

I think the colors from *Devil's Playground* came out of the colors of the building and the fact that it was winter. Also, nothing was lit — it was always exposed to look natural.

Jimmie Blacksmith has a similar tone of costume and set because during that period there were no gay colors — everything was of a subtle tone. And if that is what the period is, then you try to capture it.

As the film includes several Aboriginal scenes, did you face any problems with exposures, particularly on close-ups?

It was quite a problem because

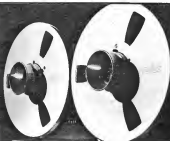
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BRIAN KAVANAGH

Editor

LONG WEEKEND



The Devil's Playground

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RICHARD
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THE LAST WAVE



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'ONIC AT HANGING ROCK'
comes another terrifying
and disturbing story.

RICHARD CHAMBERLAIN • OLIVIA HARRERT IN 'THE LAST WAVE'

CASTING BY JAMES HARRERT • COSTUME DESIGNER JAMES HARRERT • MUSIC BY JAMES HARRERT • EDITOR JAMES HARRERT • PRODUCTION DESIGNER JAMES HARRERT • EXECUTIVE PRODUCERS JAMES HARRERT • PRODUCED BY JAMES HARRERT • WRITTEN BY JAMES HARRERT • DIRECTED BY JAMES HARRERT

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The *Breed* in Melbourne, and we must begin this added discussion.

The film centers on the mutual marriage between Mary and the Breed, or more specifically her, Lucy and Melburn's Lucy (Brooklyn's Lizabeth Scott) and an American actress, and Melburn's (Henry Fonda) is the son of a French aristocrat family.

Melburn lives in an old castle with his father, the Marquis of Exmouth (Ray Traylor), and his great uncle, the Duke of Exmouth (John Hodiak). The former is very anxious to bring the marriage in a happy conclusion, the latter in doing all he can to prevent the event taking place.

There is a beautiful bit scene in Lucy's father in his will. Lucy and Melburn must be married by a certain Cardinal at the Valence who is Melburn's other great uncle and the Duke's brother. One such kind in another, the Cardinal is sent to Rome, but on his way back Melburn could be married by the Cardinal unless he is first baptized by the village priest who is sent to be baptized because — well, there is the first catch — Melburn is not a baptist, he is a Jew.

There are some heavy-handed moments in the film, the initial dialogue between Lucy and Aunt Virginia, the treatment of the Breed as his demon, the initial exchanges between the Marquis and the Duke like blacked water for example.

However, there is humor and many an opportunity to enjoy with the dramatic. The film is the best story and the Breed's father of Melburn's father, the Marquis, and the Breed's father — which is a bit of a change of the Breed's father — and we are not to be surprised with each separate part of the plot.

The fourth part, for example, accompanied by his two sons, the Marquis and the Duke, and the Duke's father of Melburn's father, the Marquis, and the Duke's father — which is a bit of a change of the Breed's father — and we are not to be surprised with each separate part of the plot.

The film is a very good story and the Breed's father of Melburn's father, the Marquis, and the Duke's father — which is a bit of a change of the Breed's father — and we are not to be surprised with each separate part of the plot.

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Melburn (Henry Fonda) and his father, Marquis (Ray Traylor) in *The Breed*.

many excellent moments. So it is that the whole picture is not so much a story of the film is working against the Cardinal, the Duke of Exmouth.

There is a bit of a change of the Breed's father — which is a bit of a change of the Breed's father — and we are not to be surprised with each separate part of the plot.

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children of fortune. The most of the film's title are written by Lee (Browne) a New York warehouse stenographer to his wife Barbara (Kim McGuire). She has left him and returned to Sydney to live with her lonely father (Kean Loring) and young sister (Kim Carrol) after being tossed up by a Greek Law.

His heavily ecological manager farms a vine-crest covered in acorns of himself as well, trying to control his temper and his back in the pub with a girlfriend. Both live in deceptively natural surroundings, raised by their native parents.

Barbers agree to a weekend 'hair from hell' as they can 'talk things over' — the very thing they find most difficult to do effectively. They casually talk, from their first meeting at Sydney Central and throughout the weekend.

Wallace's capacity for ingenious image-making shows up strikingly when the couple roll in a princely automobile with the lion as drawn to a battery of spot machines and they blithely question each other while ignoring one of them.

The dialogue is incoherent, in contrast to Lee's assured handling of the side-scrolling shoot-'em-up game (Morey, incidentally, uses a similar device). Frustrating dissonance continues throughout Lee's stay. The words go round and round, contradicting themselves.

Less than a year ago, Newcastle with tendering agreement that he can perform in Sydney, Australia, transferring money from the market and he has been over the money.

The first stab at an education note, Let's disclaimer account of his efforts to arrange the transfer nothing over Tom Corbett's living state of mind, improved industrial materials. The last visual image, coming after the second glimpse of the group's newly identities, seems to say that society disappeared the ordinary man. Good morning to live in broad light.

LOVE LETTERS FROM TERALBA ROAD

Summit by Stephen Kullback, Professor, Richard
Reynolds, Sr., University, Southern California, University
of Philadelphia; Tom Cowan, Editor, *Nature*,
London; Mary Swanson, *Japan*, *Asahi Shimbun*,
Tokyo; Richard L. Lewis, *Flagstaff*, *Case*, *Wayne*,
Detroit; Don Golden, *Los Angeles*, *Journal*,
Los Angeles; *Los Angeles*, *Los Angeles*, *Los Angeles*,
John F. Jones, *Washington*, *Washington*, *Washington*,
Virginia Library, *Washington*, *Washington*,
1975.

[illegible]

STAR WARS

Steven Matthews

Star Wars is a film that should be seen and not talked about. It is a wily, wacky dive into the dark, dark, wide collective unconscious, and in such, the experience is all — there's nothing but beauty in the darkness.

It is not a film of ideas: one does not come away provoked or edified. Instead one is simply charged with a sense of purpose — detailed results from alerts to the collective consciousness. Is it the sort of power two monstrous puppets or demons to be locked within consciousness, such that, if left the secret of its release-mechanism were known, it would con-

Luke Tyndell (Mark Hamill), hero of New Wave, loves that word. On the spiritual adventures of the film is the



Die drei besten deutschsprachigen GIs: Hans Kersch (links), Günther und Dietrich Fiedler. Von Werner

It does not easily part the scales of the power, but she somehow grudgingly plays the ruse into the flames of it. The power shifts and into the dark world beyond the crown diamond with a sense of the glimmer and grandeur, so much of our lives but of the enormous null of their existence, and of the virtuous consciousness in this corner, he is able with the Force and alters the majesty of sleep space and into the great wall but, is a beautiful construction of his nature habit.

Our translators to youngsters over the theme of *Star Wars* become a mandarin introduced in a space land, as opposed to retracing a children's life, director George Lucas affirms. But how did this machine find the fact that it has clamped the order of the English speaking word under an enormous spell if it is merely a piece of machinery?

Not to fret, at any rate, any more, not to expect a children's film or, best, an animated feature, written or published, to share the industry children's vehicles as readily well-adapted to peering telescopes — simple, primitive, momentary and momentary. Lucas has already learned enough to achieve, momentary.



Get Worn – a consumable exercise in self-knowledge. A little distance

Robert Luke's father, a Jedi Knight, and his sister, the Jedi Order by employing the Force in the service of evil. Luke was Obi-Wan Kenobi's last apprentice. He was the son of Anakin Skywalker, a Jedi Knight who became the Sith Lord Darth Vader. Luke was the son of Anakin Skywalker, a Jedi Knight who became the Sith Lord Darth Vader. Luke was the son of Anakin Skywalker, a Jedi Knight who became the Sith Lord Darth Vader.

The story is evidently an unscientific retelling of myth and legend. But one response is already sufficiently pointed: it is on myth, legend or tradition by its nature, as treated by the very remarkable moral effects team.

The houses and villages of the English are not of heavy land, but of an open nature. They set out our houses

refers on a cosmological scale. It is that which shows the truth, and which explains the film's psychic content. For myth, which is already heavily sullied as almost any form, is here well large — stretched right into the face of the audience itself.

By setting the story in space and by skillfully creating for us the experience of space, or the cosmopolis, the film *LOST IN SPACE* is an a day and event combined together which is then fantastic for all those.

In particular, this use of water space as the most vital wall, which the nation is looted, helps the film to convey that the dream brought out among the characters is not really a character's office — restricted or its significance to the human sphere.

The human sphere has already been visually articulated in the cinematograph, and this visual play is directed by the central narrative motif of the Force. The Force is clearly interpreted as a system of



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Directed by ROSS DIMSEY
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Television

CHILDREN AND TELEVISION

John O'Hara

Perhaps nothing about television is so constantly debated as the question of its effects on children. There have been many research studies on the subject, turning up different and often conflicting results.

The most obvious differences in this discussion are illustrated in two recent studies. One of them is a book, *The Plug-in Drug*, by Marc Wynn, just published in Britain. The other is a submission by the Lintas Advertising Agency on television's effects on children to the recent public inquiry into self-regulation of broadcasting.

The Lintas report tries to play down the significance of television for children. "Children," it says, "obviously regard television as just another form of entertainment. It has always been there and it appears no more important to them than their classic recorder, their radio, their bike, etc."

On the other hand, *The Plug-in Drug* presents a picture of a society dominated by television in which children with poor verbal skills, an inability to concentrate, and a dependence on, of parents who are "hooked" on using television as a sedative for their pre-school age children.

The difference between these two approaches to television and its effects on children becomes even more extreme. The Lintas report is in effect a justification of the present system of commercial television. The author devote a lot of space to their 34-page report to stress that advertising on television doesn't do children any harm, and is in fact really necessary to them.

But before coming to the section on advertising, it is interesting to see the ways in which the Lintas advertising agency report regards television itself. "Children," we are told, "look upon television as yet another form of play."

To support this sweeping assertion, the authors describe how boys and girls use the same language as the Ford in *Happy Days*, and how girls pay a lot of attention to the ways the girls look in *Charlie's Angels*.

The Lintas report also remarks that "television provides children with a common ground which they can use to communicate with each other. In this situation, it allows children to forget about the competitiveness that happens at school."

Television may allow children to forget about a lot of things, but the authors give us no specific evidence about the ways in which children in fact behave after watching it. They discuss the debate over television violence and quote at some length a research study that indicated that children exposed to such violence became less aggressive than children who watched non-violent programs. The lesson is clear: we have no need to worry about high levels of violence on television shows because it helps children drain off their own aggression.

This kind of simplistic gazing of convenient research findings is characteristic of the Lintas

report. In the same way, the report falls back repeatedly on the authorities whose views are well regarded by commercial television and by advertising agencies.

The report quotes at length from the work of Dr. Walter Schramm, who has been described by one of the best-known British media researchers, Jeremy Tunstall, as "the travelling salesman of the American media circus". The Lintas report also relies on the work of Dr. Grant Noble, who wrote the book *Children in Front of the Small Screen*. And here we have only to recall a comment from researchers at Sydney Tuzhans' College who have put out several reports on television and children.

The Australian television industry appears to rely heavily on selected aspects of the writings of Grant Noble for its attitude towards television violence. Policies are based on evidence which represents neither the totality of Noble's work nor the totality of wider research.

The failure of the Lintas report to come to terms with any of the criticism made of television is quite evident in the way they put them. The report says it wants to refute three arguments that television turns children into zombies, that violence on television upsets and turns them into delinquents, and that television advertising exploits children, particularly the very young.

You can, after all, get criticisms in such extreme terms that nobody takes any notice of them, and the word "zombie" is a fairly emotive term.

What does the submission have to say about advertising for children, bearing in mind that the people who wrote this report worked for an agency whose business it is to make advertisements? This even-handed research concludes its section on children and advertising with a large, underlined

heading: The Benefits of Television Advertising. These, we learn, are as follows:

"It teaches a child to become more critical, not to believe everything he sees and hears."

This is an extraordinary admission, as though it was that advertising decisions are based on products, does give children expectations that no product can fulfil, and after they have been disappointed a few times they will become more cynical. This, in the eyes of the Lintas researchers, is how children become more critical by learning through bitter experience that television advertising does not deliver the goods.

The second so-called benefit of television advertising is that "it helps prepare the child for adult life, when important decisions have to be made about matters concerning money."

The important decisions are presumably what kind of luxury experience you expect to buy along with the product.

The third benefit of television advertising is that "it tells a child what is available to buy." And finally, television advertising "begins to help a child to decide how best to spend his or her money."

There is nothing said in this Lintas defence of commercial television about the ways in which children learn about the media channels have for play experience, about the ways they learn language skills about the ways they relate to each other.

We are simply told that children regard television as a form of play, that it gives them common ground for talking to each other, that it introduces them to "romantic and glamorous experiences" and that advertising on television is necessary to their own growth.

But for the advertising agency that commissioned this so called research there are really no critical problems. At the end of the report the authors cheerfully endorse this conclusion: "For most children, under most conditions, television is probably neither particularly harmful, nor particularly beneficial."

Now the television companies and the advertising agencies can have it both ways. If television on I really bad for kids, then there is no need to worry about criticism, if it isn't really good for kids, then there is no need to try and make promises better.

In the end, the report simply used children as pawns in another political argument. The final conclusion is a plea for self-regulation of the television industry, rather than government regulation.

When we are confronted by this glib, self-interested package that is served up as a substitute for research, it's all too easy to forget the real problem is trying to determine the effects of television on children. In the first place, how do children look at television, and when do they see it?

This problem is taken up in a new book called *The Box in the Corner* it's written by Owen Dine and published "Television and the under five". The book will be available shortly from Macmillan for about \$5.

Continued on P. 269



The 1951 (Beverly Hills) map of the movie industry. The boy is a child actor, likely a member of the Lintas report.

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Television

Continued from P. 267

In talking about the underlines, Owen Dunn says: How do moving images of things and people on the front of that box relate to real people and things? And how do we find out?

She points out that assessment of what is called "attention" is extremely difficult. In one experiment she watched three-year-olds in front of a television. One kept his eyes fixed on the screen, and the other shifted constantly. She said both children appeared to understand and remember about the same amount, in both cases more than they could properly express.

Beyond these precise questions of investigating what television means to children, there is the overall question of what the television experience means to us. This question is raised very forcefully by Marie Winn in *The Plug-In Drug*.

This book argues that the traditional concern about the content of programs is misplaced, and that the television experience itself is the real issue. Marie Winn lists the following questions and her book is an attempt to answer them:

"What are the effects," she asks, "upon the vulnerable and developing human organism of spending such a significant proportion of each day engaging in that particular experience? How does the television experience affect a child's language development, for instance? How does it influence his developing imagination, his creativity? How does the availability of television affect the ways parents bring up their children? Is the child's perception of reality subtly altered by con-

stant exposure to television unreality? What happens to family life as a result of family members' involvement with television?"

The main argument of the book is that television-watching is completely passive; the child learns to absorb without thinking or in fact responding very much at all. This is one description of a small child watching television.

"My five-year-old goes into a trance when he watches television. He just gets locked into what is happening on the screen. He is totally, absolutely absorbed when he watches, and oblivious to anything else. If I speak to him while he's watching television, he absolutely doesn't hear a word. To get his attention I have to turn the set off. Then he snaps out of it."

Marie Winn describes this trance-like state of prolonged television watching: "The child's head experience is transformed. The now is relaxed and hangs upon slightly, the senses seem to be placed tenth of time away! The eyes have a glazed, vacant look."

From this starting point, she goes on to describe television-watching as a kind of sedation, that people watch anything on the box. In some cases, when the set is broken, children still stare at it, or even just listen to the sound when there is no picture.

If this analogy to drug addiction holds up, as Marie Winn believes, then television is clearly altering patterns of behavior on a vast scale.

She traces the ways in which children learn to communicate, the ways in which they learn to read and how children's reading habits have been changed with television. Children now turn to what she calls, "non-books," like *The Greatest Book of Records*.

So the argument whether children read more or less with television is beside the point. The

question is: what kind of books do they read? Marie Winn says:

"Like television, a non-book makes no stretching demands at the start. Composed of long facts and snippets of unassuming material, it does not change in any way during the course of a child's involvement in it. It does not get easier, or harder, or more exciting or more suspenseful, it remains the same. Thus there is no need to get into a non-book, because there are no further stages to progress to."

"But while the reader of a non-book is spared the trouble of difficult entry into a vicarious world, he is also denied the deep satisfactions that reading real books may provide."

In similar sorts of ways, Marie Winn goes through different areas connected with television watching by children. She talks about parents of family life, the ways families are organized and disorganized — if that is the right word — and the real need that children have for their own. A real need that television effectively cuts across, because it always fills up the time for a child.

Her arguments about what she calls the "television generation" underlie the basic optimism of the Lanes report with its cheery assumptions about the normal use of television by the normal child.

The Plug-In Drug may be right about television as an addiction, about it providing a world that is "bored of color and life." But at the very least, the book attempts to ask real questions about television and children, unlike the Lanes report, where value is just as doubtful as any so-called social science research commissioned by television companies and advertising agencies. *

Freud School

Continued from P. 246

When this is over we are going to see, as an exercise, whether it would have been better to pick out men and build all exorcism there. That will be very interesting because our transport ones were unforgotten. All our vehicles used up traveling 250,000 km and our petrol bill was around \$30,000. The accommodation was also interesting.

How have your publicity arrangements worked out so far?

Particularly *Ischaiah* has a copy of the December *Flora and Amino*? For example, here is the front cover, plus a double page spread inside, of *Flora and Amino*. We are likely to get four pages in *The Los Angeles Times* in March and there is going to be an article in *Australian* which is in fact spearheaded through *The Chair of Atomic Blacksmith and Summerfield* in the *London Sunday Times* *Celebration*. That has to be worthwhile I would have thought, but the APC didn't pay — Pat Lovell and I did.

We have been in a lot of the same magazines, particularly *Seven* (November). As well, the December issue of *Flora and Amino* has been sent to the 30-40 distributors in the world, and at Milan we gave out kits to the 50

top distributors.

All of this has generated such an awareness that I have already had seven inquiries from overseas.

Overall, publicity will cost us about \$50,000 — that is less than 10 per cent. So it has to be worth it.

Do you intend to promote the film at Cannes?

We are aiming for the Competition and everything is geared for that. We will have a line out at the beginning of January and a trial by the second week of March. Since the film has to be good enough, and if it is, we will capitalise on it.

If it isn't accepted into Competition or the Directors Fortnight, either because it is not good enough or because we are too big, then we won't show the film at Cannes.

There were some experiments done, through Dennis Davidson, with a Canadian film in Cannes last year, and they got better inquiries by not competing in the market place, where you have to be running in and looking at your films for 10 minutes and then disappearing.

How important is negotiation on terms in a film's release here?

I think *The Last Wave* is the one that stands to be the most

successful out of this Devil's Playground as far as has been a marketing talent overseas.

I have always had a philosophy that you should get an international response for your film because it helps in Australia. There is no question that awards and festivals help Devil's Playground locally. In fact, I am sure they were responsible for it being released.

You don't agree with Ken Hall that the Directors Fortnight is the kiss of death...

No. We were shown late in the festival, and as we were not able to sell or show it before the screening, that disadvantaged us. But probably we would have been disadvantaged anyway — that is what I have to work out.

1975 was my first time at Cannes and I was disappointed with everything because I didn't really want to sell that film, I was worried as to how.

If I had gone with Jeanette Sewell it probably would have been sold in every man that *Picnic and Cuddle* were, and probably for a third less — which is why I didn't go with her. The agent I picked, however, was a big mistake.

Devil's Playground was the kind of film that nobody thinks is commercial until it goes on. For example, the treatment Columbia

gave it in Britain wasn't the greatest yet it ran nine weeks at the Womersley West End.

Will you see anything back from it?

I don't think so. It grossed around 10,000 pounds, but they spent nothing on advertising. Nick Tate drove there and sold finally something was done for the radio, and the film's box office went up immediately.

We think we are treated badly overseas, but it is just that we are not being understood, and I think you are not to believe you are going to be. So you have to find people to look after you, and at the moment I have people looking after me very well in Britain and elsewhere.

What ratio do you envisage between the Australian and the world-wide grosses?

On Devil's Playground I thought we would get three quarters of our money back here and end up with double our money back from overseas. It turned out that we got all our money back here and nothing from overseas.

With *Summerfield* I think we are doing a fantastic job. The effort, energy and imagination there are partial in extraordinary. I think the film is going to be a boomer. *

Soundtracks

Ivan Hutchingson

Fairly straightforward are still being covered with confidence by recent converts to the woolly one: — a happy state of affairs for collectors of such men, even if it's true that the first union which pays off both exonerably and financially.

[illegible]

In addition, extracts and recordings of the songs of Mowmow, Kumbak, Kumbak, etc. constitute another & further addition to recent studies. You have the impression to be W. & G. Kumbak of a number of superbly packaged books (many) of the music from that country.

Although the residents of Talysh in Mehlis Ruzsa thought Ruzsa was 70 on April 18, 1972, and is still very active, introducing his old stories and writing new ones, but about being his *Agha Rustam's* Providence.

Nicola's subject, over nearly 40 years of therapy. Dr. Hines has revealed the occasional repetition of themes and vocal trademarks but he has written some deeply passionate and creative music, many with strongly rhythmic and anecdotal uses. The numbers of these records left unposed, and complete with staff and deleted lyrics are: 2183-123, 2184-104 and 2185-402.

The entire scene featured — indeed *Rama's* first scene in a film — is from the 1977's *Knights Without Honor*, made in India with Dutt and Duttachi and the host Enns Farris. Lots of *Swedish Helms*, (1978), a rearrangement of *James Earl* by Yvonne Connors, Op 24. The disc is highly recommended. They cannot, however, enter down from various sections of the film to make musical videos.

More activities on this page are listed



recordings which are given as much of the essence of a film in its original setting and shape of play as possible. The British Library Film and Sound Collection has issued two records — the score for *Young Bess* (1950), and *The Trial of Sappho* (1950). Beautifully recorded and well conducted by Newman they are indispensable if you love music. The majority of the discs are *Pars 1* and *Pars 2*, and are available on individual discs.

Among the Italian recordings is a Nice Eps collection of themes from a variety of films, including Verdi's *Rigoletto* and *Macbeth* and *White Nights*. Video's *War and Peace*, *Enlighten's Romeo and Juliet* and Capello's *The Godfather*, all methods and a touch on the staff side with the exception of a lot of potential from *Fallin' in La Dolce Vita*, which is quite possible. (C.A.B. 1995)

A score of themes from a lesser-known Italian writer, Carlo Rinaldiello — all written for film directed by Paolo Cavara.

— is more pleasing. Very unusual as give Bruckhoff's music some very melodic lines on the violin and woodwinds. His music was based upon the films in the recent Museo Rodriguez; refers to the film by the National Film Theatre of Australia. The director includes themes from Alberto Arbaso. Subsequent to Alberto, and Oliveira — Boston Sept. 1944. S&G 9059.

No later dialogue seems to be as a hurry to put Fellini's *Canzoneria* on the screen, as if it may be some time before we can hear the strange and haunting music which Mario Rada has composed as the motif of the film's events.

Don't have a good, large criticism, this is a definite more relaxing woodwork project, key and electron sound to others in old, expensive wood. A quick 101 theme first based on track 2, side 1 called Lawrence merged across frequently throughout the disc, and the occasional curious vinyl scratches.

provides another glance at some Fellin grotesques. Not much substance here, but not wanting any. (C.A.M.-DAD 1007)

Enzo Moncalvo is represented by three discs, one being a collection of themes from a number of operas.

The other two are some two of the most novel major Italian films — Bertolucci's *Novembre* and Pasolini's *L'ultimo tango a Parigi*.

Pertinacci's score for 1988 has a particularly beautiful three-winding, 4-measure climax, which is used as a base for a number of variations throughout the record. (NCA, INC. 1-811)

Most elementary and secondary schools in the area share the five-day schedule. In The Ferrisburgh School, where Sabatini is the sixth-grader's English and American teacher, there is a great variety of music throughout the week, including pop and western (KARASO 1981). These days show Mexican life in costume, too.

John Addams's master list *Bridge Too Far* (released on U.A. label locally, E3428) is disappointing and John Addams has written some excellent music for films. (Tom Jones, *Synthes*, and *Tom Courtenay* among others.) has the best one of them. The most theme is particularly rare.

An airport takes 20th Century seriously, and one certain to be stirred locally, is Michel Legrand's score for *The Other Side of Midnight*, a Charles Aron film. This record reproduces the commercial side of Legrand with an easy Bacharach-like theme for the central character, Nicole.

We are all going to be with the death of Sir Wm before long, but there is no denying the skill and report of the music John Williams has written for *Star Wars*. It's a rare music, musical music, little music — all well, should you consent. OTT 3-13

The story of the new stars in the mainstream of Italian pop for a film called *Tramonto* which stars John Huston, Shelley Long and Henry Fonda. The music by Lucio Gattuso sounds like an out-of-date Massimo Tamburini dressed up in the robes of that segment, must have had a sense of humor, one track is called *Chiusura di Hotel*. Two other tracks are *Pronto, pronto! Mio Sore!* and *Un Comunque Povero*. I CAN'T SEE THAT GETTING much as also listed. IF AMI SAGI 5079.

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Director of Photography Fredrick Gold
Chief Grip Phil C. Cobb
Assistant Camera Virginia Baska
Additional Photographs Andy Tarnowski
Sound Recordist Terry Harrison
Editor Zsigmond Friedlich
Costume Designer Sylvia de Souza

The Women Juliet Bruckas
The Formerly Rosalind Wiseman
The Mother Paul Maderewicz
The Old Man Alan Morley

Top left: Phil Maderewicz as the husband. **Above:** The film's star Juliet Bruckas as just one of the women. **Below:** Rosalind Wiseman as the mother in their last scene.

Below: The women watch the 1973 election results on television while the filmmaker stands behind them.



1977

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Columns

ASSOCIATION FOR A NATIONAL
 AND AN INTERNATIONAL ECONOMY

Filmmakers and film users in Australia have had the opportunity to learn something of the work of film archivists and the problems they face (particularly) due to film footage that has perished from dust and decay. The programme is now open to the National Library and the Australian Film Institute, and is available to all.

However little is heard or known of the *Prokatholik Missionen des Anfruchs* by the international body with headquarters in Rome, so much is known and linked organisations throughout the world today.

In Australia, the film archive at the National Library is a full member, while the Australian Film Commission, both were represented at the 1997 virtual symposium assembly of IFAP held in Bologna – the Library by web Page after a common requestive and the disposition by its president, the director.

With over 100,000 titles in its collection of Modern Art in many forms, with four adjacent galleries, The Film Library at The Margaret M. Garraway Foundation houses the British Film Institute and the French Cinéma de la Région Île de France, over 250 film titles, one thousand and 700 slides, which can be loaned to academic and cultural libraries throughout the world. 1444004, to provide and update the international exchange of film and to provide research facilities and documentation. 1444004, to 1444004.

A slight photographic and compositional distance maintained was the goal to increase the strength of the conflict between the subjects in the New Olympic history, and in fact the artistic intention (John's Park) was to represent exactly a somewhat like of history, through the institutional fabric were added to the 1970s and the new impetus to set up the modern city and the construction of the coastal line, where it became clear that the early development of the third power

By EEO there was a gender museum at Fair, LONNIE MORGAN (left) and her type to set up national fair with you. The business really with the business of the 19th the Oronokee Institute, the Fair Museum and the MMA fair library at home started about the same time.

The interdisciplinary nature of the program made it attractive to students from other fields, and the collaboration of professors proved to be fruitful by fostering relationships between students from the existing programs. The first international conference in 1922 highlighted such exchanges and pushed the development of the program. The same year, less than the M&A railroad was completed, the Midwest Dr. John D. Pugh is buried. The first international conference was sponsored in a former Druggist museum and place.

On the same level as other arts, Gough's film records of the past was a success which was largely achieved by his use of a number of the efforts of such people as the Barry Lyndale family at the MMA, Hans Langlois of the Cinémathèque, and three members of the film community and others. Some members of the community, including Gough, and preservation of film, which is a

There are still large amounts of indoor water leaks left to be fixed throughout the world, and because of the cost of transferring them to safety means simply and coping with them is a difficult task.

Many more cases, through the actions of the state and the city, are being reported. City and state health departments are working to identify and eliminate these health hazards. The city health department is working to identify and eliminate these health hazards. The city health department is working to identify and eliminate these health hazards.

Other countries that offer FAFD members provide information and advice in the name and under the auspices, and undertake the business of 1997.

The National Council on Film Preservation continued periodically at Ford Park, is financially supported by the NEH Independent System, two members of the staff of the National Library have attended these efforts.

There is growing cynicism among the programs of management, not so much in their aims and health care as in the way of meeting them, as discussed in this meeting. Because of the great cultural divide, many of those much less available to formal education do not attend the meetings, and their needs require some sort of their education.

Meetings have been held in most of the leading member countries, but inevitably Europe is the venue more often than not. It would give special encouragement to Australian students and more importantly to those in neighbouring countries, it is felt. National assemblies could be held in the major Australian cities long standing members of IMF and could provide an excellent venue.

NATIONAL LIBRARY OF AUSTRALIA

Hypothese und Erklärungsansätze

Group Director of the National Film Theatre recently visited the Archive to arrange the transfer of film programming to and in Sydney in January. It will also have in the other central cities. The Film Sydney will be arranging an exhibition in the Sydney Opera House to coincide with the film festival.

In October 1991 the West Archive was made the priority trip to the Department of Supply. It seems to suggest our visits are justified. A number of items will be sent.

This Court on Developmental Wards of the Australian Film Commission has made a number of assumptions of great assistance to the Experimental Film and Video Unit. First, it is a good thing. To denote the placing members of the community on the list of the National Film Archive and to supply them with the Commission's equipment.

Willie (the Expert) #10141 from the Ferguson Trust was not at the site in view of the Auckland Regional Council, regardless of some of the completed demands were dependent on the council's input. There can now be considered in the National Fire Archive his attitude if the Phoenix is not successful with the A.R.C. so stating the need will be to enter the record in December.

[illegible]

Watermark Filmmakers Ltd. awarded Advertising Campaigns The County (1987), Four Seasons (1988), Sydney Media Collective, Water World (1989) to New South Wales. Working with experience 1989 on Water Campaign.

The Danish Film Institute in Copenhagen 1989, 1990 and 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2

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Film Study Collection
More information on the Film Study

collections include groups of items by film director, filmmaker's A range of short video clips from by Ben and Jane Bushong include *Blue Moon: The Streets of Phoenix*, *Reflections on Maps*, *North of Manning*, *Cross the Eyes*, *The Noblest of Lenses*, *And Not Before and Caroline*, *Civil Rights*, *Disenfranchisement* and *A Tale of Two*. The *Working Day* from the *Black Caucus Party*.

From *Life-Life* is a series of nine black-and-white photographs taken from a helicopter. They are arranged in a grid, with a title and a short description of the scene. The photographs show various scenes of life in the Amazon, including people, animals, and landscapes. The text is in a simple, sans-serif font.

good quality water, with added micronutrient salts.

been added to the White collection. Peter Turner's *Ways and Means*, which includes the *Index* and *Supplement*, introduced a new *Index* from the first edition (British Library A6) postscript. *Supplement* and *Index* are the original complete list of all *Index* and *Supplement* additions (of *Index* and *Supplement*). The *Index* and *Supplement* are the original complete list of all *Index* and *Supplement* additions (of *Index* and *Supplement*).

The best advice is the USOP's *First Study* (developed in part by experts on statistics at the Bates and Dickinson College Medical Library at Angelo's College), a two-page, one-*film* study (also *1994*).

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(b) At the moment, AMU's goal is negative: not to do single calls which drive the channel's response in putting a television production in its lineup as Channel 5's *Key*, *Key* 2's *Suburban*, etc. Instead, AMU wants to drive the channel's response.

60. Future researchers should note the

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1048 *Shirley A. Gelfand et al.*

[illegible]

From *Life-Life* is a series of nine black-and-white photographs taken from a helicopter. They are arranged in a grid, with a title and a short description of the scene. The photographs are: 1. A view of a large, flat, open landscape. 2. A view of a large, flat, open landscape. 3. A view of a large, flat, open landscape. 4. A view of a large, flat, open landscape. 5. A view of a large, flat, open landscape. 6. A view of a large, flat, open landscape. 7. A view of a large, flat, open landscape. 8. A view of a large, flat, open landscape. 9. A view of a large, flat, open landscape.

Film Periodicals

Continued from P. 219

There was Lindsey Anderson (whose experience at *Cineuropa* and Oxford was to contribute to the biographical elements in H. J. J. Karel Rens' *Wie Are the Lambeth Boys, Saturday Night and Sunday Morning*), Gavin Lambert (scenarist for *Blitz Victory*, *Inside Daisy Clover*, etc.), Peter Houston and Penelope Houston.

Sequence combined scholarship with enthusiasm for the cinema. None of the contributors or editors were paid for their work, but this gave them a liberating independence and a chance to be outspoken when necessary.

Contributors must have been supposed to read of their latest production as having "the indifferent photography and direction, mediocre setting, flybushy acting, dilapidated script and stinky", but in general the *Sequence* team was constructive and perceptive. The French cinema in particular drew some of the best writing (George Melville on the French avant-garde, Gavin Lambert on *Carné* and *Clouzot*, but the journal did not limit itself to this aspect).

One finds a wide range of articles on both American and European cinema, as well as studies of the contributions of screenwriters (eg. Gregg Toland), interviews with producers and directors ("Goldwyn at Camden", "Beckson on *Location*"), and current film and book reviews.

Sequence continued rise in circulation from 600 in 1947 to 4000 in 1952. *Sequence* could not cope with the increasing costs of paper, printing, postage and blackmarking, being a specialist journal it could not hope for a further increase in circulation. It ceased publication with the New Year number for 1952. Gavin Lambert and Penelope Houston became editors of *Sight and Sound*, and Lindsey Anderson continued to it.

If *Sequence* failed because of its specialisation, the success of *Cineuropa Film Review* (c. 55,000) probably stems from its unusual blend of review and text to serve a wide public.

At first sight, *Cineuropa Film Review* appears to have more in common with the generic magazine than with the serious film journal. The lyrical characteristics are often taken from film with titles such as *The Fruit is Ripe*, *Burst by Smiling Passion* and *Muscle America*, and many of them have a sex education and systematic flavor designed to appeal to the unsophisticated mass.

The accompanying text has wider appeal. It has information on European film and film personalities not obtainable elsewhere. *Cineuropa Film Review*, for example, has limited reviews of *Maria Blomberg's Babu*, *Michael Cacoyannis's The Trojan Women* and *Luigi Bertolotti's Pasolini 1900*, but reported on lower-known European releases like "Belle Ogner's *Cinema*"), and has even analyzed the economic problems of the Japanese film industry. *Even Fiesle At Himgang Black* had an extensive review in the journal.

In October 1954, two new film journals appeared simultaneously. They were *Film*, journal of the British Federation of Film Societies, and *Film and Filmmaking*, an independent film magazine.

In a letter of greetings to *Film*, Sir Michael Balcan said the number of existing film journals in Britain that they were "indifferent in content and sterile in style" was far too

small, and Paul Rotha, then head of Documentary TV for the BBC, welcomed "an independent forum for theory and criticism, which will steer clear from clichés and cutes".

The idea of *Film* was that the audience who attended the film societies' screenings should be given a chance to "find its own voice", and considering that the Federation represented more than 100 different societies, there was a variety of voices to be heard.

The early articles are enthusiastic, but generally enthusiastic. By the beginning of 1960, however, the situation had changed. Peter Auerbach was the editor, and the contributions for the next decade included important articles by Richard Roud (*Britishness now*), Ian Cameron on France's *Les yeux sans visage*, and Peter Auerbach on *Victr's Races*. The new journal, which featured excellent visual material, also ran interviews with directors and actors, and had a wide coverage of the going-on in international film societies, including those in Australia.

When *Film* and *Filmmaking* first appeared as a companion to *Dance and Camera*, *Movie and Musician* and *Film and Play*, which were dismissed, biographical material put out by Hanson Books, London, and available from newsagents, it had a predictable form. Its main characteristic was a desire to provide something for everyone.

The first number, which featured Mafée Brando and Rex Mays sent on the cover, included studies of a star (Brando), personality-of-the-month John Huston, "Designer of cinema" London Southall, a report on the song and dance season at the National Film Theatre, notes by John Grierson on the making of *Man of Africa*, mention of some of the films of the month (*The Wolfheart*), and a review (*Madness Times*), and a number of studies, including Roger Merviel on "The Battle of the Systems" (Cinegrams, Cinemascope, VistaVision), reports from overseas, book reviews, etc.

The richness of subject matter gave a colorful, kaleidoscopic view of the film scene. Today, *Film* and *Filmmaking* continue to supply a well-arranged array of visuals, which accompany and illustrate several articles and review articles (eg. "Salt Movies") and the review section is well-served in a manner somewhere between the shorter analyses of *Monthly Film Bulletin* and the lengthier studies in *Sight and Sound*.

The criticisms are useful blends of information and evaluation by well-known critics — Gordon Gow, Margaret Tomlin, John Cox, Alexander Stuart and Derek Riley.

One of the most influential film magazines to appear in the early 1960s was *Movie*, designed and produced by Ian Cameron, and including such notable contributors as W. F. Buckley and published under the name the Penguin paperback *Film* as *Film*, Paul Rosenberg and Mark Shivas.

Movie had a very attractive review policy — each film was reviewed by the writer who liked it most. This tended to make the reviews non-destructive, sympathetic and appreciative. But the *Movie* team was not neutral on its approach. The team's targets were "Lindsay, Rotha, Maynard and Co.", who were accused of placing too much emphasis on editing and cinematic 'effects' rather than on the image itself. The team's members also saw value-judgment as an individual choice, rather than as an authoritarian delivered opinion.

In its article "Movie Differences" (No 6, 1963), Ian Cameron said: "We try to explain what we see in a film in order that a reader may

measure that against his own experience of a film, and make his own judgment, rather than providing him with a ready-made judgment."

As a specialist magazine with almost no advertisements, *Movie* had problems of survival, but today it seems to be flourishing, and recent numbers have dealt with such diverse areas as American television films, *Ferris Bueller*, *The Musical*, and discussed directors such as Claude Chabrol, Robert Altman, Richard Fleischer, Bernardo Bertolucci and Robert Aldrich.

Screen, published in Britain in 1969, was an educational journal, not as professional in tone as *University Film*, which appeared the previous year, and not as school-based as *Screen Education*, which had started in 1959 as a service to schools.

Like *University Film*, whose aim was "to encourage teachers to make more use of film for research and teaching purposes" and which later was to carry Robin Wood's *Defining and redefining article*, "Film Studies at Warwick", the early numbers of *Screen* had a breadth and seriousness of purpose that made them essential reading for anyone interested in film studies.

The debate in the Autumn 1971 number ("Cinema Film Education: The BFI and Film Education") ("Employment in Tyne/Ford" ("Film in the University") ("The Wood-Lovell Debate") seems particularly relevant to Australian educational conditions today.

By 1971, however, *Screen* was beginning to take a new tack in the direction of Marxist ideology and theoretical analysis. Its budget was slashed and an editorial complaint: "There is a danger now in *Screen* declining its intention to develop a politics of film and of education, to devote itself to theory and criticism, only to find its budget cut by the British Film Institute from 6000 pounds to 500 pounds."

The noticeable reason for this was that *Screen* had become too "theoretical and academic", but it also took a violent lurch to the left, in a similar manner to many of the French film magazines following the political upheavals of May 1968.

The magazine, however, was not deterred by the financial cut. Soon, a special double issue was taking "Cinema-Semiotics and the Work of Christine Metz". This was followed by an issue devoted to "Structural and Cinema/Film and Politics". Today, semiotics, psychoanalysis and historical materialism appear to be the primary concerns of this educational journal.

A linguistic approach to the structure of cinema was also taken by *Affronero*, a journal which appeared in April 1970, superseding the *Essex University magazine*, *Plumage*.

Affronero committed itself to "the development and critical examination of independent and avant-garde filmmaking." Early issues included Godard texts, *The New French Cinema*, and *Structural Film*, but recently there have been some discussions of the early pioneers as well. Noel Burch and George Dargatzidis made the comment on *Wittne's Immanence*.

The fact that *The Cabinet of Dr. Caligari* (1919), the first film to be devoted fully and deliberately to the deconstruction of the then barely instilled codes of narrative and the illusion of continuity, had to reassert the "non-codes" of theatrical expressionism — already largely too-often and ideologically loaded with contemporary slanders — does not in any way detract from the radical nature of the break brought about by this film."

Continued on P. 283

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The Brothers Taviani

Continued from P. 225

It was in his turning to the science of communication that we found an affinity with our own lives. We chose cinema — also an instrument of communication — as our way of life. Then we read the autobiography he wrote and while it confirmed many of our original impressions, at the same time it forced us to reject things that we felt did not belong to us personally.

The book proceeds in a very linear fashion. We work through oppositions. And we make other changes. Gavino ends the book with himself on the Italian continent. We felt that as we had read Gavino in his own house we should show him at the end of the film in this context.

The implication is that although he has made a massive effort for the struggle conferences. The end also says something about the attitude of the man who is neither shepherd nor intellectual.

In the book the relationship between Gavino and his father is one of all-compassing hate. But as we talked to people in Sardina about him we came to feel great pity for his character. It is not accidental that we made this film after the death of our own father.

Gavino's father enlightens his power, but he has only its shadow. He takes upon himself the attributes of the powerful, but he has only the gestures of authority and the substance. When Gavino explains his intentions to him he is met with a moment of intuitive comprehension, but he can only reject it. To do otherwise would mean the rejection of his entire life, and that of his father and forebears.

Very important to the film's revelation is the mechanics of paternalism and its contradictions in the figure of Gavino's mother. Her role is small but never peripheral. . . .

She was barely present in the book, but we felt that she had to carry a certain burden of equities and that this sense of equities should be close to Gavino. Behind her, immediately behind her, there lies a sense of a whole, unexpressed struggle.

What, I think, makes your film so effective and so unique is that it is simultaneously very specific: it is, after all, the autobiographical experience of one man; and very general, as it documents the universal human experience of the gaining of language, and the political repercussions of this act within the family, and in relation to the power structures outside the family. . . .



The mother (Gloria Michelangioli) dances Gavino before sending him to the mountains.

We are delighted that people from places like Puerto Rico and Ghana identify strongly with the film, but equally pleased that there is quite different response to Gavino's final rapport with it. Their family structures may be different but their rapport with power is more or less the same, and Padre Padrone is power.

And language is central to this rapport. . . .

It is man's natural desire to communicate — and his right. But power works to suppress the individual from another. Padre Padrone is about a victim who tries to break away and establish a dialogue with others, and language is fundamental to this struggle.

The central problem is that of silence. The paternity (paternal) silence between one individual and the rest.

Your film tend to oscillate around the problem of isolation. . . .

In Scott Macmillan Had A Rooster we tried to show how long a man can struggle against isolation, and that alone he is powerless against history. But this is not pessimistic.

It speaks of groups of people who are trying to change the world. While they are doing this, there are moments of anguish and crisis which must be plucked to the rest. Only then can they go forward.

A film is not pessimistic when it poses questions. Only when it gives pessimistic answers. The film we made put before Padre Padrone, for instance, could seem pessimistic if one looked only at the narrative, but one must take into account the film as a whole. We see it as a force of energy.

One of the reasons we love cinema so much is that it can document as well as interpret

sociological data and concrete fantasy.

Going back to your previous point about the role of silence, one could say that sound, which loses Gavino this liberation is initiated by the sound of the scolding played by the youth travelling down to the village who liberates your cinema. I was thinking of your use of music. . . .

We believe that cinema is the medium that should absorb music. Music should not just complement a scene, it should become the protagonist. And not just music but sound in general.

Padre Padrone is full of sound used in this way — the sound of wind in the oak leaves, the entrance of the musical motif. And there is the sequence of the religious procession in which the music of the paternity wars with the German drinking song sung by the young men bearing the statue of the saint. The young men's song representing the liberated freedom offered by the prospects of emigration.

Originally we did a lot of medium shots and close-ups for this sequence, but then we realized that all this was needed was one long shot, and that the soundtrack could accomplish the rest.

Of course, in fact, we have the music for a sequence before we have the script. For as the addition of music is the moment when our film becomes cinema. You find it revolutionary, but it is something we have lived with all our lives.

Our first encounters with theatrical specific happened when we were children in Tuscany. Our father would reward us for good behavior by taking us to a concert. For us, the red curtain language in front of the stage signified the inherent revelation of boundless

possibilities.

Our first encounter with spectacle was through music. If we ate the morsel of Rosalinda, then we ate also the hairs of Verdi.

Compared with "Allonsanfin", "Padre Padrone" is visually very stark. . . .

We wanted to give a precedence to greens, to the countryside. We shot on 16mm and blew it up to 35mm. The "technical defect" in fact lent a necessary quality to the film.

In Allonsanfin we wanted to give a sense of history of historical reconstruction and also of the danger of the attraction of the particular bourgeois life we described. We searched for beautiful colors into which the characters would melt, a very refined color so that the public would understand the danger, the irony, betrayal involved in the retreat to the hills.

On the evidence of "Padre Padrone" the relationship between cinema and television in Italy is a highly creative one. . . .

For one year there have been columns in television — cinema provoked by a long battle with the Lull. It is a beginning. We believe that if there is a crisis in the cinema it is a crisis of conceptual theater, not a crisis of the audience. The public asks for more films, for more films to be shown on television. We make no distinction between television and cinema films.

Are you working on a new project?

We are thinking along certain lines, but we have not yet decided. Normally we will write a handed manuscript, then decide whether there is really a film in it or not. At the moment we are on page 20. . . .

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Film Periodicals

Continued from P. 279

This passage illustrates how film is being subjected to rigorous theoretical analysis, which, as we hope, will not destroy the delicate "vision on the road" or reduce film criticism to a sterile academic discipline.

Focus on Film, which began in 1970, is one of the more important British contributions for the historian of film as well as the average cinemagoer. It is a mixture of painstaking scholarship, facts and figures, combined with detailed, readable analyses of individual films.

Focus on Film has an amazing longitudinal format, which makes it rest comfortably at the hand or on the shelf, but that is a minor fault. The reviews are not mere short synopses or exercises in fault-finding, but include analysis of characters and script construction, and each film is placed in its historical and social context. The articles dealing with actors (e.g., Burt Lancaster, American Comedy) are followed by comprehensive check-lists, books and articles, and lists of available scores.

This extensive factual material is accompanied by a good selection of visuals. Unfortunately, the pictures of stills frequently interfere with the page numbering, and readers access to articles is somewhat slow process.

Film Illustrated, "one of the brightest film magazines in either Britain or the United States" (*International Film Guide*), first appeared in July 1971 dedicated to the "optimistic and rather old-fashioned idea that filmmaking fun." *Film Illustrated*, however, is no simple fun magazine. It concentrates on

individual stars and directors (e.g., "Richard Widmark: 'Warren Beatty'"). The "Other Stars" section, but there are also reports from international festivals, reports on the studios, discussions of the censorship problem, and a commendable section, "Background," which analyzes, evaluates and provides background material on current film releases. There is even a Movie Crossword.

Film Days is more an encyclopedia than a film journal. The penmanship-type entries are alphabetical, starting with George Abbott (No. 1, 1972) and arriving at Gordon Douglas in the latest number (June 1973). The entries concern not only directors, but include actors, screenwriters and composers. Each entry contains a chronological list of their works or appearances. Each number of *Film Days* also has a main article, generally a lengthy interview (e.g., David Boulanger in issue No. 4, March 1974).

In April 1971, the *British Film Review* was no-named *Mosaic* and given a new format, changing from non-illustrated single-together lithographed sheets to a glossy, highly-illustrated journal worthy of inclusion by the International Federation of Film Archives (IFIA). Periodical Index Project. *Mosaic's* editor is Thomas Ellman, and the journal includes highly theoretical articles (e.g., "Reflection and Reality: Narrative Cinema as the Concrete Mirror"), in-depth director studies (Eisenstein, Gluck, Max Ophüls), scholarly reviews of individual films with an emphasis on film structure, interviews with lesser-known filmmakers such as Max Gluck (On *Caligula*), The Gods Are Dead (1970), On *Fanny* (1963), and lengthy book reviews.

The most theoretical of the newer film journals is *Film Focus*, editorially edited by film theorists Andrew Tudor and Peter Wollen. Here one finds articles cluttered with upside-down images and Greek alphabetical symbols ("North by North-West: A Morphological Analysis"), sociological studies ("Ideology and Form: Chaplin and Soviet Socialist Realism"), semantic summaries ("Metz: Cinema Symbolic: Summary and Critique"), etc.

Warwick University's undergraduate film journal, *Framework*, has so far published three issues. The journal originated from a desire to bring together a wide range of "different and unco-ordinated" approaches to film and film criticism. There are interviews with Robert Wood (on the role of film teacher), a discussion of the theatre and the Shakespearean film, national cinema ("The Cinema and Poland"), interviews with young directors. One can agree with one *Framework* writer's expressed philosophy: "What is needed is a good deal more interplay between the different disciplines, in order that fuller understanding both of the social film and of film criticism in general may be reached. There is an increasing and correspondingly alarming urge to specialize, and as specialization comes to excess (as clarity)." *

Luckily, British journals give one a choice. There are the intellectual puzzles of the semiotologists, the hard political lines of the historical materialists, and at the other extreme, the indulgent formalism of trade journals such as *Screen International*, warmly accessible to such points as *The Great Ladies and Knowledgeable Journal*. *

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Delphine Seyrig

Continued from P. 216

The only thing she did say that women were gradually becoming more numerous as was crime.

It was a very interesting program, and we taped it. Then we interrupted the tape and made our own comments. We showed it for five weeks in a cinema in Paris, though this is illegal, because we are not allowed to tape this program and then show it. We got a few threatening letters but it never went beyond that.

We have also started a tape on Valerie Solanas' SCUM manifesto — we have done 10 pages of it, which is rather funny. And I am doing a big tape on actresses. I have been interviewing them and I am going to imitate myself in it.

From what standpoint are you compiling the work on actresses?

I am asking them the questions I ask myself. Sometimes, I also tell them how I feel about a question, then we discuss it. It is a very big job for which I have got a grant since I cannot finance it all myself. It's a personal thing and I don't want to make it a commercial thing.

So perhaps you don't have time for much personal life right now.

This is personal — anything is more intimate and personal than this.

What is your next professional step?

I don't know. I want to finish the video tape on actresses and then I will take one two or three months. Then I would like to write a script with three or four friends of mine, but that's still only a project. I don't know if anyone will give us the money to



Seznai — a male actor with a culture that has paid, with Seyrig and Perle and Ray

do it.

Of course, that is not making a living, and making a living as an actress is becoming more and more difficult because I am no longer 20 and I am past the age where you are a sex object. All actresses reach this age, and this is part of what I am interested in when I am interviewing actresses — that very short career range beyond which parts get smaller, are less well paid, and so on.

Would you be the same person if you were not self-supporting?

I cannot even imagine what my life would have been if I hadn't been an actress earning my own living. I would have been very passive and suddenly I would have been very aggressive.

If someone was supporting me, I had money I would have used the money to do whatever I wanted to do. The little money I had from my father I used that way — what else is it for?

If a man doesn't have money then you are forced to earn your living. If he does have money and holds you down with it, you have to break away and make a living. I can't imagine not having a job, it's the way we are.

But you see it's very interesting when you look at actresses who make such tremendous amounts of money and then suddenly disappear, whereas you have male stars in their 30s who have never made so much money as they do now — ex. Paul Newman. Now where is there an actress in her 30s who makes that much money.

How old are you?

I am 44.

Do you find the different cultures — European, American, etc. — produce any differences in men?

I don't know. All I can say is that French men, the ones in the

street, are like dreamboats. I like even grown-ups of the Stone Age. The ones that are supposedly more evolved, are still from the Stone Age when you come down to important matters. They are very fucked up and I find them very sick.

They are bewildered by any strength coming from a woman; they should get themselves together and take advantage of the women who are still there and who are except their kind of backward minds and bodies.

Could it be that they'd had no time to develop in this evolutionary age due to the demands of their supportive role?

Not among actors, or artists as they are called. They have had time — it's part of their art, it should be.

They are very sophisticated. The very admired men, the ones who say, "I'm not like the others", always turn out to be the same. They think they are all being poets and intellectuals and idealists and they are really misproduced. So, why can't they revolt against this mass production of their regularity, their lack of imagination? But they think they are poets, that they are creative sexually and psychologically. Whereas, we are ahead of them. ■

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